



B. Lewis Jun: del:

Bickham sculp:

G. Shelley W. W. of Christ's Hospital London.

The Second Part

OF

Natural

Writing

CONTAINING

The Breakes of Letters and their Dependance on each other

L I K E W I S E

Various Forms of Business Written in the most Proper Hands

A N D A L S O

Variety of Ornament in Several Delightful Fancies & Designs

The Whole making a Compleat Body of Penmanship;

BY

G. Shellen Accountant and Writing M^r. to Christ's Hospital

Sold by the Author *L O N D O N.* *George Bickham sculp^r*

T O M Y

Honoured and Ingenious FRIEND

Mr. GEORGE SHELLEY,

Writing-Master

of CHRIST-HOSPITAL, in LONDON.

S I R,



Cannot dissemble the Secret Satisfaction I received from the Sight of your now-finished Large COPY-BOOK, through which a rich Vein of ART and INDUSTRY diffuseth itself.

I congratulate You and the Publick thereupon.

Nothing less than a Governing Principle of publick Spiritedness, could at you upon, and carry you through these voluntary Toils for the Good of others, considering the Fatigues you must undergo in the Discharge of that Eminent Station you so commendably fill in the HOSPITAL.

What I certified in the First Part of your Book of NATURAL WRITING needs no explanation in the Second. The Words are their own Interpreters. Nor am I of so Versatile Humour as to recede from them. But add, That whatever is Approved in the former, is approved in the latter.

To You, my Friend, I Dedicate the enclosed Epitome of my Reading and Thoughts on the Origin, Use, and Improvement of WRITING, &c. Which I desire you would Accept and Publish, as a Mark of that Esteem I have for you; Who am, without Compliment,

Your Real Friend, and Servant,

D M



T H E

Art of WRITING

Considered, as to it's

Origin, Use, and Improvements;

An ESSAY.

By ROBERT MORE WRITING-MASTER.

WRITING Defined.



WRITING is such a Representation of our Words (but more permanent) as our Words are of our Thoughts.

Holder observes, That Writing is Language in Counterfeit: For whereas Language originally and properly is that of the Tongue, directed to the Ear by Speaking. Written Language is *tralatitious* so called, because it represents to the Eye the same Letters and Words that are pronounced.

By these the Tongue and Pen do mutually correspond and assist each other. Writing what we Speak, and Speaking what we Write.

Of LETTERS.

A Letter therefore is a Mark in Writing, denoting the various Motions or Positions of the Instruments of Speech, either in producing or ending Sounds.

The Letters by the Hebrews are termed *OTHIOTH* (i.e.) *Signa Signorum*, for Letters are the Signs of Words, as Words are the Signs of Things. So *Isidore* calls 'em, *Signa Verborum*, *Indices Rerum*. The Greeks express themselves herein by *σημεῖα*, *σημαῖα* (i.e.) *Signa*, but most properly by *γραμμάτια* (i.e.) *Lineatura*, and thence *Litera*, à *Lineando*, being formed of Lines, and signify the Mark on the Paper.

The Formation of these Marks or Lines are indeed a Part of Grammar. The Reverend Dr. BUSBY says, *Restam Literulis facit Orthoëpœa Figuram*. And *Marcian Lib. III.* introduceth Grammar thus speaking, *Mihi Attributum Literarum FORMAS LINEARE*.

Number of LETTERS.

The ENGLISH use 26 of these Characters, which are sufficient for all the Languages that ever were or can be. *Adr. Metius Arithmet. Lib. I. Pag. 12.* says, That from the various Combination of 24 Letters only and none of them twice repeated there will arise 33.112.932.554.884.976.640.000 Changes. But whoever will be at the trouble of making a more exact Calculation (as I have done) will find 'em 620.569.841.733.239.

The WONDERFULNESS of this ART.

What a Miracle this Art of Writing did seem at its first Invention, we may guess by the late discover'd *Americans*, who were amazed to see Men converse with Books, and could scarce believe a Paper should speak. Especially when after all their listening to any Writing (as their Custom was) they could never perceive any Sound to proceed from it. There's a pretty Relation to this Purpose, (written by *Lud. Richeom.* quoted by *Herm. Hugo*, in his Preface, and translated by *Bp. Wilkins*) of an *Indian Slave*, "Who being sent by his Master with a Basket of Figs and a Letter, did by the Way eat up a great Part of his Carriage, conveying the Remainder to the Person to whom he was directed, who when he had read the Letter, and not finding the Quantity of Figs there spoken of, he accuses the Slave of eating them, telling him what the Letter said against him. But the *Indian* did confidently abjure the Fact, cursing the Paper as a lying Witness. After this, being sent again with the like Carriage, and the Letter expressing the Number of Figs to be deliver'd, he did again devour Part of them by the Way; but before he meddled with any (to prevent all Accusation) he first took the Letter and hid that under a great Stone, assuring himself, that if it did not see him eat the Figs it could never tell of him; but being now more strongly accused than before, he confessed the Fault, admiring the Divinity of the Paper." Such strange Conceits did those wilder Nations entertain of this Excellent Invention.

Of the Origin of WRITING.

H. C. Agrippa, Cap. ii. faith, That Letters themselves, which are the Elements and Materials of all Arts, yet are not able to make good the Antiquity of their first Original. And *Herm. Hugo*, Cap. iii. Pag. 40. complains, That the Repugnant Opinions, and Multiplied Altercations of Writers on this Subject have perplexed the Enquiry. And yet these Digladiators in History quarrel about the *Place*, while they agree as to the *Place* and *People* intended.

The Descendants from *Adam* by *Seth*, *Noah*, &c. were afterwards called *Hebrews*. Now from *Adam* to *Noah* they had no particular Name as a People, but were dispersed over the whole Earth, and used the same Idiom with *Cain* and his Posterity, *Gen. ii. v. 1.* The whole Earth was of one Language and one Speech; and from *Noah* to *Heber* (67 Years from the Flood) they did so continue. From *Heber* they were called *Hebrews*, till *Jacob* was called *Israel*, and his Posterity *Israelites*. Now this *Hebrew* People by Writers are called *Assyrians*, *Syrians*, *Phœnicians*, &c. from the Places they inhabited, (say *Postell. ad Card. Car. Annus. Bibliander*, &c. And *Scaliger* says, in *Notat. Euseb. Cananais* (i. e. *Phœnicibus*) *Tempore Abrahami Lingua Hebraica fuit in usu.* These *Hebrews* retained their proper Idiom, even after the *Babel* Confusion; tho' perhaps they might change their Letters for those we have from *Esdra*, as thinks *St. Jerom.*

This granted, 'tis certain the first Letters were *Hebrew*. *Pliny* says, *Literas arbitror semper fuisse Assyrias* (i. e. *Hebraicas*, as I noted before) and *Pol.* well observes on him, *Lib. V. C. vi.* That *Syria* was also called *Assyria*, *Phœnicia*, *Palestine*, *Judaea*, &c. as it was contiguous to such or such Place or People.

Eupolemus, *Eusebius*, &c. honour *Moses* with the first Invention: But *Job* lived before him, and he *Ch. xix.* discovers his Knowledge of Letters. *Philo* attributes it to *Abraham*; *Opmerius*, &c. to *Enoch* the Son of *Seth*, *Bibliander* to *Adam*. *Ang. Rocca de Camer. Comment. in Bibl. Vat.* says, That in the *Vatican Library*, *Adam* is painted; and over his Head, the Antique *Hebrew* Letters: At his Feet this Inscription; *Adam (inspired by God) was the first Inventor of Sciences and Letters, and did (præformare) form those Characters before others, as the Word signifies.*

I conclude this Subject (which may seem tedious to those that have no Taste of Historical Learning) with a short Narration from *Josephus*, *Lib. I. C. iii.* "The Children of *Seth*, the Son of *Adam*, having invented Astrology, and divers other Sciences; being told by *Adam*, that the World would undergo a twofold Destruction, one by a great Flood, the other by Fire. They erected two great Columns, the one of Brick the other of Stone, and wrote the Precepts of the Arts they had invented on each of them, hoping that although That of *Brick* should not be able to resist the Rapidity and Violence of the Waters; yet at least, That of *Stone* might preserve the Memory of their Arts to Posterity, by what was written upon it." He further adds, "That the Stone-Pillar remained till his Days in *Syria*."

There is an Opinion, which hath of late obtained (but for which I cannot find a tolerable Authority) viz. That *Fohi*, the first King of the *Chinese*, who lived 1400 Years before *Moses*, 500 before *Menes*, the first King of *Egypt*, and 2950 before *Christ*, was the first Inventor of Writing: And wrote in their Language a Book called *Yekim*, which is the oldest in the World.

Of the FORMATION of LETTERS.

The *Hebrew* are composed of the Letter *Jod*. The *Greeks*, *Latines*, &c. of *Lines* multiform.

Of the several WAYS of WRITING.

The *Hebrews* write from Right to Left. Others from Left to Right, as the *Europeans* generally, some from Top to Bottom, &c. *H. Hugo* *Lib. VIII. p. 76.* gives a Specimen of 24 ways of carrying the Lines.

Of Instruments used by the ANCIENTS.

At first they wrote with an Iron Style (mentioned *Job xix.*) on Stone or Tile. They made one of Bone to write on Wax. The *Arithmeticians* used one of Stone, on Slate or Shingle. On Glass they wrote with Adamant. But the most common Way was on the Rhinds or Barks of Trees, and in Tables or Leafs of Wood. *Calami* were Reeds or hard

Rushes, growing near *Memphis* and *Nile*. What they called *Papyrus*, was a kind of Reed growing in the Marshes of *Egypt*, called *Papyrus Nilotica*, of a stringy filamental Substance: This *Philadelphus* King of *Egypt* contrived in a Gummy Water, and dried in the Sun, which afterwards divided into Sheets, were called *Papyri* from the Reed.

CHINESE and JAPANOIS.

The *Chinese* and *Japanois* make their Paper of the inward Bark of Bamboos, and write with an hair Pencil, from top to bottom, and from Right to Left, miraculously fast: Their Ink is made of Lamp-Black and the Fat of Swine.

Of SHORT-HAND.

Short-Hand is of great Antiquity. The Ancients wrote it, either, 1st, By Marks or Signs. The first Invention whereof is ascribed by *Eusebius*, to *Tyro*, Servant of *Cicero*. But 'tis plain *Cicero* practised it himself, from his *Ep. ad Attic. Lib. XIII. Ep. 32.* *Quod ad te de Legatis scripsi, parum credo intellexisti, quia sua o[mn]ia scripsi.* *Pet. Diaconus* attributes it to *Ennius*, whose beginnings of this kind did receive successive Additions from *Seneca* the Father and others. *Hugo*, C. xviii. affirms, That *David* alludesto this, in *Psal. xlv. 1.* and that the Writing on the Wall, in *Daniel v. 25* which so puzzled the *Chaldean* Wizards, was in such Characters. 2ly, By making the first Letters of a Word stand for a Word, as *S. P. Q. R.* for *Senatum, Populumque Romanum*, which the *Hebrews* term *Rashei Theboth*, or 3dly, by Hieroglyphicks or Emblems, as by a Serpent, with his Tail in his Mouth, they intended the Year, which returns into itself. Emblems were 1st Natural, as grounded on some Resemblance in the Property or Essence of the Things themselves; Thus a young Stork carrying the Old one, signifies *Filial Gratitude*, &c. or 2dly Historical, as *Phaeton* denotes the Folly of Rashness, &c.

The Characters of Numbers, the *Roman* Way by Letters, or the *Barbarian* by Figures, are known universally: So the Marks of *Astronomers* for the Planets, &c. and of *Chymists* for Minerals, as Δ for *Salt Ammoniack*, and Musical Notes are generally the same. I conclude this Head in Honour of *Great Britain*, with what an Eminent *French* Author saith viz. *C'est en quoi la Nation Angloise excelle par dessus les Autres. Si bien que suivant cette Nouvelle Maniere d'ecrire, la Plume peut aisement suivre les paroles d'une personne qui parle sans Precipitation.*

ARITHMETICK.

Pliny *Lib. V.* and *Strabo* *XVII.* say, That the Inundation of the *Nile*, gave the first Hint of Arithmetick and Geometry to the *Egyptians*: For by keeping Measurement of the Rise and Fall thereof, and observing the Times of its Return, they guessed at the Fruitfulness or Sterility of the Approaching Seasons: *Joseph. 1 Antiq.* attributes the first Invention hereof to *Abraham*. I have already taken notice of the Sons of *Seth's* Pillars, and will only observe to my Reader, that *Gen. iv. 21.* *Jubal* is on Record for the first Master of Musick and Musical Instruments, which without the Knowledge of Numbers he could not have been.

Of PRINTING.

I intended to have superadded Something here of the Invention of Printing. But for that, I recommend the Curious to an Essay of *Mr. John Bagford's*, published in the *Philosophical Transactions*, N^o 310, pag. 2393.

—————Utile Dulci.

R E A D E R,

HITHERTO I have treated of the Rough Diamond, now of that Diamond Polished. If the Invention of Writing be so Wonderful, and the Use and Ends of it so Extensive: Then how much art thou beholden to those brave Spirits whose Genius led them to scatter Roses in thy Way, and make the Paths of Science pleasant to thee? With what Brevity I can, I will do Justice to some of their Memories, and defeat the Expectations of such as would have me Partial. As I pay Reverence to the Reputation of all Men, I will not, in favour of any, prostitute mine own.

First, and before the Rest, stands the Immortal *VELDE*, whose very Faults, (if any) I know not the Man that hath Ability to Copy. We have a M.S. of his in *England*, but Imperfect. The *D*, (a curious sprigg'd Letter) being unfortunately lost. Then the Beautiful and Correct *MATEROT*, bold *ROELAND*, neat *BEAUGRAND*; with *LIMOSIN*, *DUVAL*, *BARBEDOR*, *SENAULT*, the Judicious *ALAI*s, cum multis aliis Transmarinis.

That none of our Country-Men appeared so early in the Field of Writing, *Wonder not Reader*; since the Use of the Rolling-Press was unknown in *England*, till introduced from *Antwerp* by Mr. *John Speed* in the Reign of King *James I.* Yet Mr. *P. Bale* in Queen *Elizabeth's* Time, published his *Writing-School-Master* at the Letter-Press, and *His*, with Mr. *Martin's* Pieces, made Part of a Copy-Book Engraven beyond Sea by *Hondius*: One of which, with many valuable Fragments of Mr. *Bale's* *Hand-Writing* in it, I have in my *Collection*.

About 1616, Mr. *Gething*, Mr. *John Davis* of *Hereford*, and Mr. *Billingley*, published their Copy-Books with general Applause, and in 1622, Mr. *David Brown* of *Edinburgh*, (a Learned Man and great Artist,) Printed his *Calligraphia* at the Letter Press, with Blanks for Examples, which he and his Clerks filled up: This he Dedicated to King *James I.* whose Scribe he subscribes himself.

Afterwards the Spirit of Penmanship diffused itself through the Works of *Goodyear*, *Gery* and others, with Universal Approbation.

The Art of Writing continued in a Flourishing Condition till the Death of that great Ornament of it, Mr. *THOMAS FAILE*, who could not be persuaded to Publish. He was a Gentleman of bright Parts, had a peculiar Talent. What Mr. *WALLER* was in Poetry, such was Mr. *FAILE* in Penmanship.

About which Time, Mr. *Cocker*, a good Engraver, but too general an Undertaker, commenced Author: He quickly let in an Inundation of Copy-Books, and was followed by others, who for filthy Lucre propagated the foul Prank of Pyrracy: And such was the then Incontinency of Scribbling, that the very Engravers and Stationers, &c. set themselves up for Authors; and the Rolling-Press groaned under a Superfétation of such Books, as had almost rendered the Art Contemptible.

The Late Coll. *AYRES*, (whose Master was the fam'd Mr. *TOPHAN*) gave the first Check to this Exorbitant Spirit of Scripturiency, and by the Assistance of the Ingenious Mr. *JOHN STURT* Engraver, still living, carried the Glory of English Penmanship, far beyond his Predecessors. Nor is it a Diminution of our Characters who succeed him, That there-in the Collonel was the common Father of us all. His Works praise him.

Contemporary with the Collonel were Mr. *ELEAZAR WIGGAN* famous for his unrival'd Boldness and Volubility in Command of Hand; as also Mr. *JOHN SEDDON* Master of a fruitful Invention and admirable Freedom. Mr. *PETER STOREY* an Universal Artist, but particularly Eminent for his Manly and Beautiful Disposition of large and elaborate Pieces. I will not here omit the *DUNDASSE*'s (Father and Son,) so noted for Writing most correctly in Miniature and small Compass.

Here would I gladly engage my Pen in Honour of those many Artists that are the Ornaments of our Day. Who standing on the Shoulders of their Predecessors, have manifestly made some farther Discoveries. But I am Conscious of the Difficulties attending such an Enterprize, well knowing, that *Modeste & circumspetto Judicio de tantis Viris pronuntiandum est*. Yet promise my Reader that if their Works or Characters become the Subject of a Second Part of this Treatise, I shall discharge myself therein with the utmost Sincerity and Impartiality. Art with me is of no Party. I wish I might animate their united Labours. A noble Emulation among them I would cherish, provided it proceeded not from, or to Malevolence. *Bale* had his *Johnson*, *Norman* his *Mason*, and *A*—his *S*—, yet Art all the while was no Sufferer. If any busy Body would officiously employ himself in creating Misunderstandings between Artists, they should look upon such an one as a *Turn-Style*, standing in every Man's way, and hindering No-body.

Of the Usefulness of WRITING.

Several Authors have so largely dilated on this Subject, that I shall not enlarge upon it here. It is the Life and Soul of Commerce and Correspondence: By it we manage our Affairs at the greatest Distance, with the greatest Secrecy. It is the Messenger of the Thoughts, and the Key to Arts and Sciences. Speaking is only Vocal Thought; Thinking is but silent Speech, Writing is the Image or Character of them both. It is

A Speech heard by the Deaf, spoke by the Dumb,
Whose Echo reaches long long Time to come,
Which dead Men speak, as well as those alive.

So Monsieur de *Bresbeuf* in his Translation of *Lucan*.

C'est de Luy que nous vient cet Art ingenieux
De peindre la Parole, & de parler aux Yeux;
Et par les Traits divers de Figures tracées,
Donner de la Couleur & de l'Ame aux Pensées.

Which take thus in the English,

Hence did the wondrous Mystic Art arise,
Of painting Speech, and speaking to the Eyes;
Thus we by tracing Magick Lines are taught,
How to Embody and to Colour Thought.

NOW Reader I take my leave of thee for the present, with some few collected Maxims and Observations, viz. Writing is of that Efficacious Virtue, as to make itself Intelligible to all the Powers and Faculties of the Soul; notwithstanding its being mute and void of Motion. It deriveth its Origin from the Imagination; is executed by the Hand and perfected by Exercise.

To the Framing a truly good Hand, there must conspire a Regular Form in Connexion, Inclination, Height, Breadth, Bigness and Continuation.

An Artist's Hand performs promptly what the Imagination presents to it.

All Debauches or violent Exercises dull the Imagination, benumb the Fingers, and debilitate their Action.

Art never produces Effects so happy, as when it works upon a Pregnant Disposition.

Frequent Exercise may afford Order and Continuation to a Hand, but neither a regular Form, nor a proper Connexion without Precepts.

Though a Man may arrive at Perfection herein without being a Philosopher, yet there is great need of good Conception for Comprehending the Differences of Figures, the Changes of Situation, and the Number of Motions that form them. Of Imagination, for Representing them to ones self in their Beauty. Of Judgment, in placing them a propos, and Of Invention, To improve on the Antique. En Fin,

La Belle Ecriture demande un Esprit Gay pour son Execution.

There are Abundance of Difficulties in well forming and finishing a Letter. The too hard leaning on the Arm in Writing takes from the Freedom of the Writer. The more or less Touch of the Nib of the Pen at the side of the Thumb or Fingers alters the Stroke. The more or less Inclination of the Hand, renders the Stroke quite different. The quick or slow Motion of the Fingers or the Arm, enlivens or makes a Figure faint. The Pen too hard or too soft, or not fitted to the Hand, interrupts the Spirit and Power of the Action. The Ink too fluid or too thick. The Seat too high or too low. The false Light, or the Light too great, and a Thousand other Impediments, are so many Rubs in the Way of Dexterity.

As for the Cure or Change of ill Habits, there can be no Time limited. So it is a Work of Time to beget in a Learner a good one. Perfection in Writing is attainable only by good Copies, a True Method, and a Reasonable Time for Practice. Whoever pretends to the contrary, does but practise upon the Weakness and Credulity of his Employers. Habits are acquired by Repeated Acts, even the most Absolute Masters (without continual Practice and Exercise) will find a sensible Decay of their Faculties.

The Ornamental Part of Writing, where it must, (as in some Cases it must) be Artificially performed; let it be done judiciously, and conformably to Nature: For then does Art appear perfect, when she can scarce be distinguished from Nature itself; as Nature is ever happy because she always carries an hidden Art in her own Bosom. This was the late Mr. *SEDDON*'s first distinguishing Talent; all whose Flourish'd Pieces are in the Hands of my Ingenious and esteemed good Friend Mr. *JOSEPH ALLEINE*, Writing-Master in *Coleman-Street, London*.

From the Golden-Pen in Castle-
Street, near the Queen's Mews,
August 3. 1714.



PRE-

P R E F A C E.



THE *First Part* of this Book was published about six or seven Years ago, under the Title of *Natural Writing*; the kind Reception of which has been the main Inducement, that led me to the Publication of this *Second Part*, whereof I shall here give the publick this brief Account. In Performing of the *Round-Hand Pieces*, I have given as great a *Slant and Inclination*, as I have found in any *Writing* yet published; and I hope it will be the better received upon that account, since it is nearly the same with that, which *Clerks and Men of Business*, who are in the frequent Exercise of the *Pen*, do generally fall into; and is most consonant to the *natural Motion* of the *Hand* in *Writing*.

The Perusal of the whole, I hope, will sufficiently testify for me, that I have neither been sparing of my *Labour* nor my *Expences*, to enrich this Book with the greatest *Variety* of *solid* and *useful* Pieces, in many of which are contained *thirty* or *forty* Lines of *Writing*, of *several* *Sizes*; which gives the *Learner* the Advantage of picking and choosing what is fittest for his Purpose, or what may best suit with his peculiar *Fancy* and *Genius*.

What I have added here, for the greater *Beauty* and *Ornament* of this Work, that I cannot so properly call my own, I shall now freely acquaint the World, that I may neither diminish from the Value of my *Ingenious Friends*, nor arrogate that to myself, of which I have not been the *Sole Inventor* or *Performer*. The several *Octogons* in *Plate 20*, were the Design of my *worthy Master*, Mr. JOHN SMITH, which *Compartments* I have filled with different Hands of my own *Writing*; and although this is design'd with the *Pencil* after the *old Manner*, yet there being no *Plate* in the Book of the same Nature, I hope it may afford some pleasing *Variety* to the *curious Eye*. The *Capital D*, in *Plate 25*, which is not inferiour to any published in *Great Britain*, was design'd by our *Excellent Engraver* Mr. BICKHAM; as also the *last Leaf* of *Fancy* in Imitation of mine, in my former Book of *Natural Writing*. And I hope this Liberty of publishing, cannot be esteemed any *Detriment*, but rather an *additional Grace* to the Book, and consistent with my Reputation, since I do not in the least grudge the first Authors, their due *Encomiums* on their *Performances*.

Whether or no I have by these my Labours contributed to the Advancement of a free and genteel Way of *Writing*, I shall leave to the Determination of the *Judicious*, and willingly stand or fall by the Censure of the *truly knowing*. For as they are most sensible how great *Difficulty* there is in correctly preparing such a *Quantity* of *Writing*; so they can best allow for those *Beauties*, which may have slipt the *Pen* and *Graver*: And granting all such *Accidents* should need an *Apology*, it would not become me to make one; since that were to distrust their *Generosity* to him, who does his *best Endeavour* to oblige them.

As for the *malicious Reflections*, that either have been already made upon my former *Publications*, or shall be hereafter put upon this by envious and vain-glorious Spirits, I must tell the World, I am sorry for their Misfortune: They are not so much the Objects of my *Indignation*, as of my *Pity* and Brotherly *Commiseration* of their Infirmities. They are certainly the most unhappy of all Human Race, that can see no *Excellence* in any but themselves, and to whom all the good and valuable

able *Qualifications* of their *Fellow-Creatures* are odious and offensive. To gain the *Favour* and *Approbation* of these, the best Way is to perform nothing *Valuable*; but when any thing that is *Artful*, and as good or better than their own, appears likely to gain *Admiration* and *Applause* 'tis immediately and industriously cry'd down by these *Engrossers* of *Reputation*, that would have none of the *Profession* in Estimation but themselves. I could propose a more plausible Way for these *busie Detractors* to gain their Ends, if the *Tormenting Spirit* of *Envy* has not render'd 'em incorrigible, and set them above good and wholesome *Advice*. Let a Man learn to entertain a *less Value* for himself, and hereby he will enlarge his Esteem of others, and that will not fail of creating theirs for him. He that is not intemperately fond of his own Praise, may be able with Pleasure to allow a tolerable Share of it to others; and if he desires his own *Performances* to be more taken notice of, let him be sure to admire them less himself; for by his *Invidious Objections*, he does but insinuate, that the Works of others are better than his own.

But since there is no Defence against Reproach but Obscurity, and the Itch of being abusive is almost inseparable from Vain-glory, it is a Folly for any Author to think to escape it; and therefore whatever Reflections have been, or shall be made out of a Capricious Humour, against what I have Published, I shall think it a Weakness to be affected with it; since I value myself more as I am useful, than on any other Considerations; and hope I can say this of myself, That as I never was pleased with any Flattery, nor cared for any Praises I did not deserve; so I scorn to be moved at any unjust Reproaches, or troubled at any Malicious Defamation.

GEORGE SHELLEY.

The I N T R O D U C T I O N.



Shall not here say any thing of the Usefulness and Excellency of *Writing*, as it assists the Voice and Memory; since Mr. MORE has amply done that in his Essay; but acquaint the Reader, that to make the Book more Methodical and generally Useful, I have divided it into *Four Parts*, viz.

The first for such as cannot write.

Wherein is contained not only the Initial and Fundamental Letters, but also the several Breaks and Parts of Letters, which I hope is sufficient to prevent any one's objecting that this Book is too great, and above the Reach and Capacity of young *Practitioners*; therefore that it may be truly useful to such, I shall endeavour to give some necessary Directions very proper for such Beginners, by shewing them in the following Manner, viz.

I. How to hold the P E N.

It must be held with the hollow of the Pen directly downward, and that between the Fore-finger and the End, not the Ball of the Thumb, resting on the End of the Middle-finger; the Joint of your Thumb extending outwards, so that the Tip of your Thumb will be near as much higher than your Fore-finger, as the End of your Fore-finger is above the End of your Middle-finger, your Fore-finger lying close on the top of the Pen, and your Middle-finger lying almost straight, but all of them so, as that you may extend or draw them in at pleasure: Next lay your Third-finger over your Little-finger inward, and rest on the End of your Little-finger as you write, observing that your Hand lies upright, and falls not towards the back of it, whereby no part of your Hand will touch the Paper but the End of your Little finger and your Wrist; which Position will give your Hand the greatest Liberty in a free and easy Motion, provided you do not grasp your Pen too hard; see your Pen is not held too upright nor too sloping, but let it rest between the second and third Joint of your Fore-finger; as for the Distance of your Fingers from the Nib of the Pen, it is left to your Liberty, observing you do not hold it so near as to ink your Fingers, nor so far as to weaken your Command.

II. How

II. How to sit to Write.

I have not here Room to take notice, whether, or how much is best for the Desk to slant, but shall leave that to your own Choice, since a good Penman should be able to use either: See you have a good Light, which is best that comes on the Left side, and if it be in your Power choose a North Light, since that is thought the truest: Place your Body right forward, it not awry, but straight to the Desk, let your Body be upright with a little bending of your Shoulders; let not your Breast touch the Desk; lay the Book or Paper straight before you, place not your Elbow so as to touch your Side, and yet not too far out, and stay the Book you write on with your Left-Hand. *N. B.* As your Right-Hand lies farther on the Book than the Left, so extend your Left Leg farther out than your Right, which does, as it were, poise the Body; hold not your Head awry, but at such a distance from the Paper, as that you may look on your Copy and your Book, without moving your Head; avoid as much as possible all ill Habits in sitting, since they are not only inconvenient, but uncomely and prejudicial.

III. To begin with proper STROKES and Leading LETTERS, and so conclude this Head with some RULES for Writing in general.

And first for the SMALL LETTERS.

Here Note, that when I speak of the Dependence of Letters, I would be understood to mean the plain *Round Text* Letters, whose Heads of the *i* and *h*, consist of but a single Stroke, with which I advise the Learner to begin, since the Faults are more conspicuous, and the Greatness of it will stretch his Fingers, and give him more Command. Remember therefore that the *Round Text*, the *Strong*, and the *running Round-Hands*, are formed from the same Oval, and differ but little only in Dimension.

Now these *Hands* are best learn'd by beginning with those Letters whose Likeness will assist you to form the rest; such as the *i*, *c*, and the *l*, which being the most simple Letters, as consisting of the least Parts, are fitly termed the Principal and Governing Letters; and although they are distinct Letters in themselves, yet are they but the Parts of some other Letters, as the *i* is but Part of the *u*, the *c* of the *o*, the *l* of the *h*, you ought therefore to exercise yourself in the frequent making of these, before you proceed to the rest that spring from them; And therefore I advise the Learner to begin with the *i*, after with the *u*, which is but the double *i*, the Tittle excepted; then endeavour to form the *t* which is but the *i* advanced higher (except the cross Stroke) which should be placed even with the Height of an *i* or an *o*; then let him proceed to the making of an *r*, after that to an *n*, which is but the *r* continued, or carried on, as you may see in the 3d Line of the 4th Plate; Here observe that the Turn at the Bottom of an *n*, directly answers to that at the Top of an *u*, so that if such a Stroke was adjoined to the Foot of the *n*, as that made at the beginning of an *u*, the *n* would be the same when placed upside down: The hair Stroke at the Foot of the *n* being carried up to the top of it, giving the same Whites, frames the *w*, the *y* is formed from the *i*: *Vide* the first Compartment of Plate 6.

Next let the Learner attempt to make the *e*, and all the Letters formed from it, as the *c*, which is the same, only with the Addition of a small hair Stroke made with the right Corner of the Nib towards the Right Hand when you begin it, then learn the *o*, which is but the *e* continued, as you may see in the first Line of Plate 4; so to the *a* which is made by drawing such a Stroke as the *i*, down the right side of the *o*, giving the same Slant, the *d* is the same with the *a*, but that Stroke of the *i* advanced as you may see in the 1st Line of Plate 4, an oblique Line drawn down the right Side of the *o* makes the *g*, the Tail of which turned upwards towards the Right, gives the *g*; but such a slanting Line drawn down the other side of the *o*, advanced as high as an *l*, makes a *b*, and carried as low as the *g*, is a *p*, the *x* is fram'd of two *c*'s revers'd, all which you may see in the great Alphabet, Plate 4, and for the Learner's Imitation, I have Collected and Graved the Letters that depend on the *o*, in the 2d Compartment in the 6th Plate.

When the Learner is perfect in these, let him begin to make the *l*, the Foot of which turned up as high as an *o*, makes the *b*, the *l* is the same as the *t*, the cross Stroke excepted, only the Head of it is carried as much higher than the *t*, as the *t* is higher than the *i*, or thereabouts, whereby the *t* is near a mean Height between the *i* and the *l*: Then proceed to the *h* which is made by advancing the first Stroke of the *u* as high as the *l*: See the 2d Line of the 4th Plate; as for the *k*, the *f* and the *s*, see the Alphabet of large Letters in the foregoing Plate, and the 3d Compartment of the 6th Plate.

Now may the Learner endeavour to make all the Letters in their Alphabetick Order, and therefore may make use of the 4th Plate, where I have given you all the full Strokes in each Letter, in double Lines, for the Learner to fill up, which may assist him in the truer holding of the Pen. Under each Copy, are double Lines, which give the Height, Perpendicular Lines for the Breadth, and Slanting Lines to shew the Leaning of each Letter, whereby the Learner cannot well err in his Proportion.

But before he attempts to Join, it will be requisite for him to make well the Great Letters, and that brings me to the Second Head of Instruction, viz.

How to make the CAPITAL or GREAT LETTERS.

And notwithstanding these when made well, are justly deemed to give Life and Beauty to a piece of Writing, yet have they been very much neglected, and by some wholly omitted.

And therefore I have writ the 7th Plate for your better Information concerning them, and have placed them as they depend on, or have a Likeness to each other; the first Stroke is something like an *S*, and being contained in more than one half of the Alphabet, is a Principal and Leading Stroke, and therefore I advise the Learner to write whole Pages of it; a curv'd Hair made at the beginning of it, makes an *S*, to the bottom of which add a wav'd Stroke towards the Right and gives an *L*; But if you begin with such a wav'd Stroke towards the Left, leaving out the curv'd Stroke, makes a

Z; a strong flat Stroke made with the full of the Pen, by turning it on the Side on the Head of this Stroke, makes it a *T*, and a little Peck or Dash made about the middle of it towards the Right-Hand, gives an *F*; but if you begin with a small curv'd Stroke towards the right, on the Top of the Fundamental Stroke, makes it an *I*, a *C* put to the *I* at such a Distance as the Breadth of another Letter, and conjoined by a hair Stroke makes the *H*; a small hair Stroke beginning even with, and running Parallel with, and half way of the Depth, and turning in to touch the *I*, thence returning almost the Breadth of a Letter, and falling down to the Line, makes a *K*; a small curv'd Stroke placed over the Top, or round the Head of this Stroke coming down to the middle of it, makes a *P*; a small turn'd Stroke like the first part of an *X*, added where you left off the *P*, makes it a *B*, but if instead of that Stroke, you add a wav'd Stroke like the last Stroke of the *K*, makes it an *R*, where you see, that by adding to, and taking away pieces of Strokes, they are made different Letters; a circular Stroke began at the Bottom of the fundamental Stroke, and turned round the Head of it, and carried down as near the Line as the Depth of the small Letter makes the *D*, as for the *C*, *O*, *X*, *T*, and *Z*, they are the same Form and

Shape with the small Letter, and of late Years the *a*, *m*, *u*, *n*, and *w*, are likewise the same, differing nothing but in Dimension, and since the Learner is supposed to be Perfect in making the small Letters, he must be able in some tolerable degree to make these; as for the other more ancient Forms of the *A*, *V*, *M*, *W*, they are very near the same, when revers'd or placed upside down, as you may see in Plate 7; after which you may proceed to make the *Minims*, or half joining, that you find in the 6th Compartment of the 6th Plate; then copy after the 8th Plate, where is a whole Alphabet of single Line Joining Copies, of which I would advise the Learner to write whole Copies of each of them, and so proceed to the 9th Plate, that contains several Sentences of different Sizes or Dimensions.

General Rules for WRITING.

- I. Observe, That the Heads of all Letters are of one Height, and the Tails of one and the same Depth.
- II. That the Heads and Tails of Letters do not interfere with, or run into one another, and for that Reason let the Space between the Lines be something more than twice the Height of the Head, which will be sufficient to receive the Tails of the first Line and the Heads of the Second, without touching or entangling.
- III. That they Lean all one way.
- IV. That all Letters are alike with those of the same kind, i. e. that every (*a*) agrees with the (*a*), and every (*b*) with the (*b*), &c.
- V. That all Strokes drawn downwards, must be full, and Strokes carried upward, as also *cross* or *side* Strokes must be small.

The Second Part for such as can write tolerably well.

In which they may find for their Imitation, various Forms of *Business*, such as Receipts in full and in part, Petitions, Bills of Parcels and of Exchange, Supercriptions, Account of Cash, and Letters of various Subjects, written in the *set*, *small* and *running Round-Hands*, &c. And to assist such, I shall proceed to shew farther, how

I. To make a good PEN.

Procure a good *Pen-knife*, the Blade near one Inch and half long, and about a quarter of an Inch broad; let the Edge be thin, sharp, and strong, choose a round, hard, and clear *Quill*, and with the back Edge of your *Knife*, scrape off the *Scurf* or *Film* from the *Pipe*, then holding the *Quill* in your Left Hand, between your Finger and Thumb, resting it on the End of your Middle-finger (with the back downwards;) Enter your *Knife* sloping, a quarter of an Inch from the lower end of your *Quill*: Likewise on the back part, but not so high as the fore: Then enter the Edge of your *Knife* a little way in the Back without the least Inclination of the Blade one way or other, that the Slit go not awry; then with the Peg of your *Pen-knife* sprightly discharge the Slit its intended Length, observing that the thinner the *Quill* the shorter the Slit: If it be too thick and hard, shave it on the Back, but if too thin and soft, harden it in warm Embers (though Age best mellows and meliorates a *Quill*) you may strengthen the Nib also by the Shortness of it, and the Breadth of the Cheeks; then enter your *Knife* the *Quill's* Breadth above the Slit, and slice it off to the End, after which draw it to a Point, by cutting a piece from each of the Sides or Shoulders, turning the *Knife* outwards, and let each side answer the other; then Nib it, i. e. having drawn both Sides to a Point at the Slit's end, place the *Quill* betwixt the fore and Middle-finger, pressing the inner part of the Nib hard and flat on the Left-Hand Thumb Nail near the End, and cut off part of the Nib, observing to let the *Penknife* fall directly down: In making the Pen, I advise the Learner to put the upper part of his Thumb hard against the Ball of his Left, to avoid cutting his Fingers.

N. B. When I speak of the right or left Corner of the Nib of the Pen, I mean that which is towards the Right or Left-Hand in using it.

II. To write well and Expeditionly.

And here I shall presuppose three Things, First, That the Learner is acquainted with, and understands well the foregoing Rules, relating to the holding of the Pen, the sitting to write, as also the Reason and Truth of Letters, with the general Rules given at the End of the former Section. Secondly, That he is careful to perform according to what he knows, since Knowledge cannot be any ways Beneficial to the Person that has it, if he will not make use of it. Thirdly, That he is frequent in the Exercise and Practice of Writing, according to his foregoing Knowledge and Care, without which he can never attain to any tolerable degree of Boldness and Certainty in Writing, which a Person must do before he can write fast and well; it is by Practice your Hand discovers your Knowledge in Writing; and since the Hand is directed by the Head, nothing

nothing but frequent Practice can make the Hand obedient to its Direction. These Things premised, observe, *First*, To sit easie, not awry, either with your Head or Shoulders, but straight forward, without Cringing, or such a Posture as may create Pain, by drawing or contracting of your Body; grasp not your *Pen* too hard in your Hand, which will necessarily create a Tremor as well as Weariness, by an irregular beating of the Pulse; avoid as much as possible too great a Hurry, by too much Concern and Impatience; let not your Desire run too fast for your Hand; but with a Sedateness and Easiness of Temper, let your Fingers move with a constant and regular Motion, without any fluttering or needless Shakes of Hand; shun too great a Pressure, but lightly touch the Paper; and as you are to keep a regular Motion, so you should have an equal Poise or Weight of Hand, in order to the making of the full and small Strokes of one and the same Thickness: Endeavour in *Expeditious Writing* to make every single Letter, whether small or great, at one continued Stroke, without taking off the *Pen*, and for your Practice or Imitation, I have grav'd in the following *Plate* an Alphabet of such Capitals as run in one continued Thread, having in them no more Stroke than what will constitute the Letter, for in the *running Hand* Letters, all Knots, and needless Turn of Stroke is to be avoided, as taking up more Time, and hindering Dispatch; for as each of the Capitals are so formed as to be made at one Stroke, so they should have no more Strokes than what is necessary; after which you may attempt to make two Letters at once, uniting them so, as that they may run easily one into another, by a fine Thread or wanton hair Stroke, as you may see in every Second Capital Letter in the *running Alphabet*; where by the Addition of a Letter or two they become Contractions for certain Words, as agt. for against, Bp. for Bishop, Cr. for Creditor, and Dr. for Debtor, or Doctor, &c. In which you see the Capital and Small Letter conjoyned without taking off the *Pen*. The like must be done in Small Letters, where observe, that where one Letter ends, you must carry on another without taking off the *Pen*, except when the *c, e, o, a, d, g, q*, &c. follow Letters of a straight Stroke, as the *i* and *r*, the *n* and *m*, &c. and some other few Letters, whose Forms are such, as will not kindly admit of the Stroke to be continued, as

The *Pen* $\left\{ \begin{array}{l} \text{is} \\ \text{not} \end{array} \right\}$ taken off in $\left\{ \begin{array}{l} \text{no, ma, nd, ic, td, ec, eg,} \\ \text{om, am, dn, ci, dt, ce, ge,} \end{array} \right\}$ &c.

Thus making two Letters at once, you may continue for some time, until you have attained a more free and certain Command, and then attempt to make three Letters, without taking off your *Pen*, and when at any time you are obliged to take off your *Pen*, let not the hair Stroke curl or bend Inwards, but run straight, as it were to another Letter, so that you may catch it up and carry it on, as if it were at first continued.

The Third Part for such as use Ornament, as Writing-Masters, Engravers, Painters, &c.

Contain'd in which are various Compartments, German Text Capitals, delightful Fancies and Designs in the most pleasing and imitable Turns of Stroke, and that I may assist such I shall farther proceed to shew, viz.

I. To fill CAPITAL or GREAT LETTERS.

Draw (as usual) a Thread or fine hair Stroke down each side of the Body Stroke, to keep the flourish'd Strokes from touching the Essential Part of the Letter; after which endeavour happily to dispose of a few Strokes about the whole (Letter) so as to give as near as may be equal Whites; which Strokes, if well and luckily plac'd, may be called the principal and leading Strokes, and in as much as they govern the rest, ought to be something thicker and stronger than the after hair Strokes, which should run aside of the first, still observing to fill up all the void Spaces alike, as may be seen in the opposite Plate, where for better Information, I have grav'd some Capital Letters with the leading and governing Strokes only, then have given the same Letter and governing Strokes only with the Addition of some smaller, to fill up the Letter, which shews the several Gradations and Steps in Sprigging a German Text Capital Letter.

II. To Compose Knots and Flourishes, and so conclude this Head with Observations on Ornament.

Procure a good Pencil of Black-Lead, that is firm and without Drofs, and Paper big enough for the Design; double the Paper as near as may be in Quarters, which if doubled true, will make the Creases in right Angles; then draw in any one of the Quarters of the Paper, what Strokes or Knots are the Product of your Fancy, observing here what was said in Sprigging of Letters, viz. That the Strokes are so disposed, as nearly to make one and the same Whites and Distances between them, which is the easier done, because it admits of rubbing out, (with a bit of Bread) putting in, and making such Alterations in the Design or Stroke as are necessary, then double the Paper as at first, rubbing it hard on the back of the Strokes or Knot, with the handle of a Penknife, or any such smooth Thing, and the Penciling if it be good, will come off on the clean Quarter, and give in all parts the same Knot or Flourish first designed; then go over every Stroke of both the Knots with the Pencil, and double it again, which will reverse those on the other half, and the whole Sheet is done, as may be seen by the Cherubim's Head in the four Corners of Plate 20; after this manner are perform'd Cyphers, Knots or such Designs, whose several Sides and Angles answer one to another.

Ornament consists of Two Parts.

I. The Composing of Pencil'd Knots, Knotted Figures, Sprigg'd Letters, Flourishes, &c.

And as this is the Product of a Sprightly Fancy, and a sound Judgment, so it has been exploded by none but such as want that peculiar Genius from whence it proceeds; such who have a dull Fancy, and little or no inventive Genius, that condemn every thing that's drawn with a *Pen* or *Pencil*, though occasionally they have taken the Liberty, either more or less, to use it themselves, as appears (if they were all of their own doing) by the Copy-Books they have hitherto published: And though it is not of such immediate Use in Trade and Business, yet it is not only useful, but in some Cases, and at some times absolutely necessary, as in

drawing several Compartments, designing of Knots and Letters, inventing of Cyphers, and drawing such great Writing (beyond the Reach of the *Pen* and Fingers at once to perform) as is required in the COMMANDMENTS in Churches, INSCRIPTION on Houses, EPITAPHS on Tombs, &c. And notwithstanding the Noise that has been made of late about Sprigging of Letters, it has not only been used by the greatest MASTERS of our own as well as Foreign Nations, but is now in Use in the Square and German Text Hands; the latter indeed is seldom or never made use of, but by Way of Ornament or Curiosity; but the former this time, is a HAND of absolute Use for Business in the Law: But it seems that which makes the Fraud intolerable, is to see unwary Youths betray'd into the Imitation of these Trifles, and the Authors of 'em boasting the Success of their Management. This indeed looks like a home Thrust, (admitting it were Truth) but from one so blinded by Passion and ill Nature, it is no Wonder if it take a quite different Turn from what was designed. For a Curious Piece of Ornament judiciously performed, very taking to Youth, and apt to strike their Fancy most agreeably: So that what the Divine HERBERT says of POETRY may be well applied to Knots and Flourishes only, by changing three Words, which I have put in different Characters,

A KNOT may take him, whom a LETTER flies,
And turn Delight into an EXERCISE.

The Truth of which I have experienced in many a Youth, who has been so taken with a Piece of Ornament composed of Strokes loosely twirling and playing one cross another, with all imaginable Variety and Wantonness, and as it were in the most harmonious manner, (there being a certain Agreement and Concord in Strokes, as well as in Sounds and Numbers) that they have been put on a continual Essay or Endeavour to do the like, till by their repeated Practice they have got such a Steadiness of Hand and Command of the *Pen*, as has enabled them to write well and so have been insensibly betray'd or drawn in to the Love of Writing. And therefore I think it Impertinent to caution Youth to beware of such Copy-Books as have Ornament, but what I would caution them to beware of, is, that they spend not too much time about it, so as to neglect the Study and Practice of Writing it self, which is the most Solid, most Useful, and substantial Part. So that the other ought rather to be used by the bye as a Diversion, than as a Business.

II. The performing of Letters, Flourishes, Figures, &c. (exact Ideas of them being fix'd in the Mind,) by a Swinging, Sprightly Motion of the whole Hand.

Thence, (as I take it,) particularly call'd Command of Hand, because perform'd without the least Agitation of the Fingers or resting upon the Hand or Arm; and 'tis generally call'd Striking, the better to distinguish it from the Command of Hand, that is perform'd by a Sure, Steady and Dextrous Motion of the Fingers, the Hand at the same time resting on the End of the Little-finger as on its Centre. And as this is that, (meaning Writing separate from Ornament) which every Judicious Man will allow ought to be the chief Aim in Books of what kind soever; so I am persuaded, that even some of our late Authors whose Copy-Books have Sprigg'd Letters, Pencil'd Flourishes, and such abundance of Striking in 'em, could not but know that Merchants and Clerks are as far from admitting such Ornament into their Books, as Owls, Apes, Monsters, &c. Not that it thereby appears to me, that such Authors have acted contrary to the little Knowledge they have, in hopes, by amusing the Ignorant, to gain the Reputation of Masters; nor does it thereby appear, that they are Persons wanting Merit, driven to mean Shifts, or Betrayers of Youth, &c. Neither has it occasion'd any Lover of Writing, to importune me to do something that might caution Youth to beware of such Copy-Books, tho' I would desire such Authors, and every body else, to forbear advancing for the future, any thing that they themselves know to be ridiculous.

And as Ornament with respect to the Hand, is perform'd two Ways; so likewise is Striking with respect to the *Pen*, viz. The French and the Dutch.

The French Way is perform'd with the Scope or Hollow Part of the *Pen* turn'd towards the End of the Middle-finger, and is as it were naturally Light, Airy and Genteel; therefore the most beautiful for Figures, Flourishes, &c. as well as the most agreeable in Letters for the Italians, and running Round-Hands. An Alphabet of which may be seen in Plate 8.

The Dutch Way is perform'd with the Scope of the *Pen* held towards the Ball or Hollow of the Hand, and is most proper in Letters, especially for the Large Round-Hand, because the Fuls fall alike, the *Pen* being held in the same manner as in Writing, only the Nib a little elevated. An Alphabet of which may be found in Plate 7.

The Fourth Part for such as are designed for the Law.

The which contains various Sizes of the Engrossing and Square Text Hands; Examples of the Exemplifying of the Set and Running Court Hands, with several Contractions therein, in near One Hundred Instances. In Plate 25 they may find the Alphabets of the Engrossing writ as they resemble and have a Likeness to each other, whereby may be seen what Letters are the most Fundamental, and consequently most proper to begin with; they are writ larger than any I know yet publish'd, whereby may be discern'd the Truth of the Character and the most minute Turn of Stroke, for by several Perpendicular Lines peck'd, may be seen how the several Parts of the Letter should answer one to another, and in the Plate following you may find that large Size reduced gradually by several Pieces of less Dimensions to the Size of the Set Secretary: And for their further Assistance I shall endeavour to shew, viz.

I. The proper PEN for each HAND.

First, For the Round-Hand and Round Text-Hands, the *Pen* must be nibbed Even and Square, and the Slit so long, yet the Point so strong as on the least Pressure the Stroke may Enlarge and Display or return to its self. For the Round Text you may proportion the Length of the Slit and Breadth of the Nib to the Size you intend to write. Vid. Pen 4. The French indeed make the right side of the Nib somewhat the shorter, but as we have alter'd and improv'd the Hand, that *Pen* is not proper for it.

Secondly, The Italian Hand, requires a longer Slit and narrower Nib, but the same Point as the Round-Hand.

N. B. The strong Round-Hand *Pen* best performs the Italian Text.

Thirdly, For the Running or Mixt Secretary, use the Round-Hand *Pen*, excepting that the Left Side of the Nib, be rather the shorter. Vid. Pen 5.

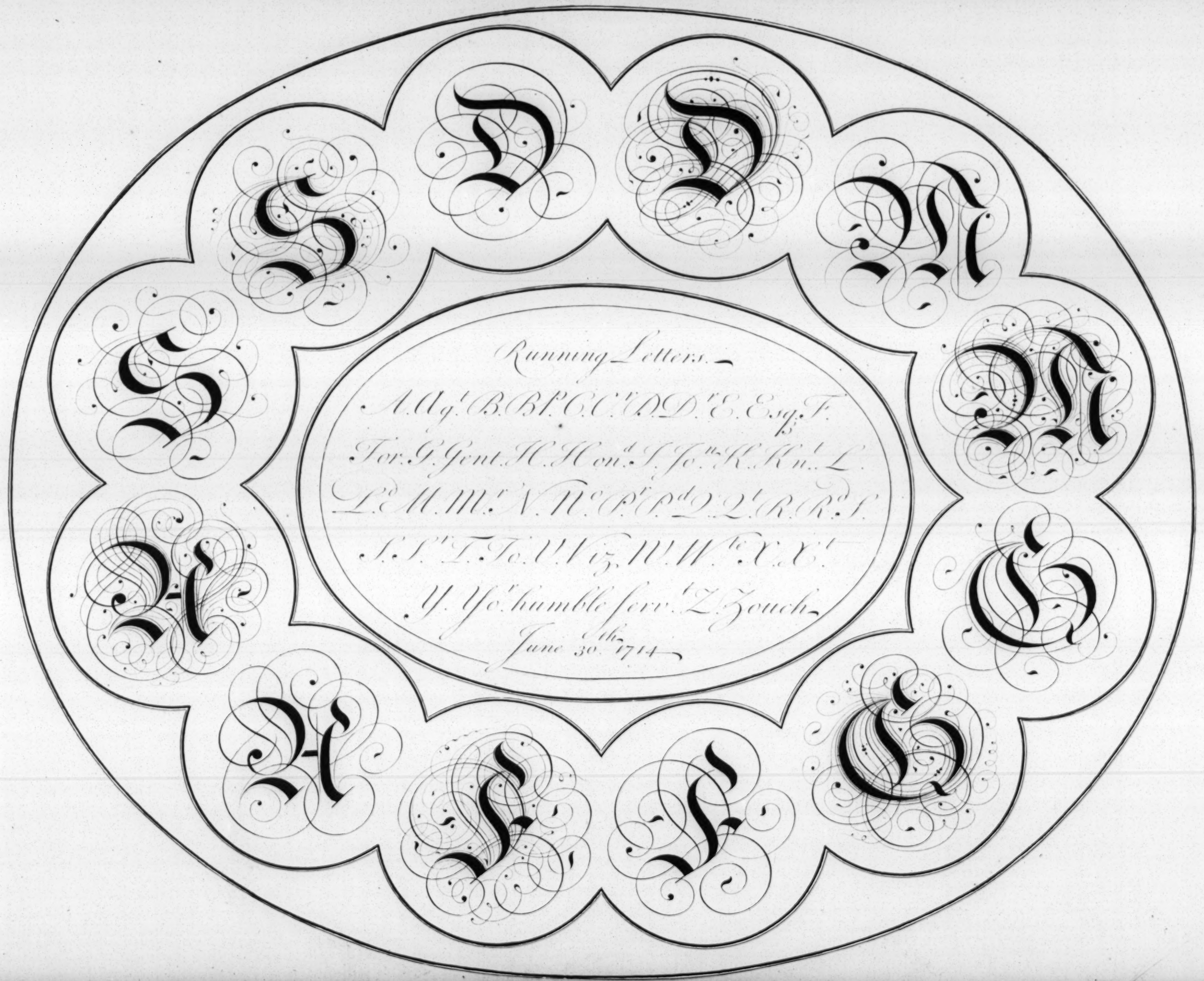
Fourthly, For the Set Secretary, and the Engrossing-Hand, the Slit not so long as for the Round-Hand, (especially if you write on Stubborn Paper and Parchment,) the Left Side of the Nib the shortest, and the End of the Nib somewhat broader than you intend the Minum Strokes. Vid. Pen 6.

The same *Pen*, use in the Running and Small Court-Hands. The Chancery requires the same *Pen* with the Court, excepting that the Right Side Cheek be but half the Breadth of the Left.

Fifthly, For the Square and German-Text make the Right Side of the Nib the shortest, the Slit not so long as to spring open without some Pressure; the End of the Nib a very small matter broader than the Stem Strokes. Vid. Pen 2, or 3.

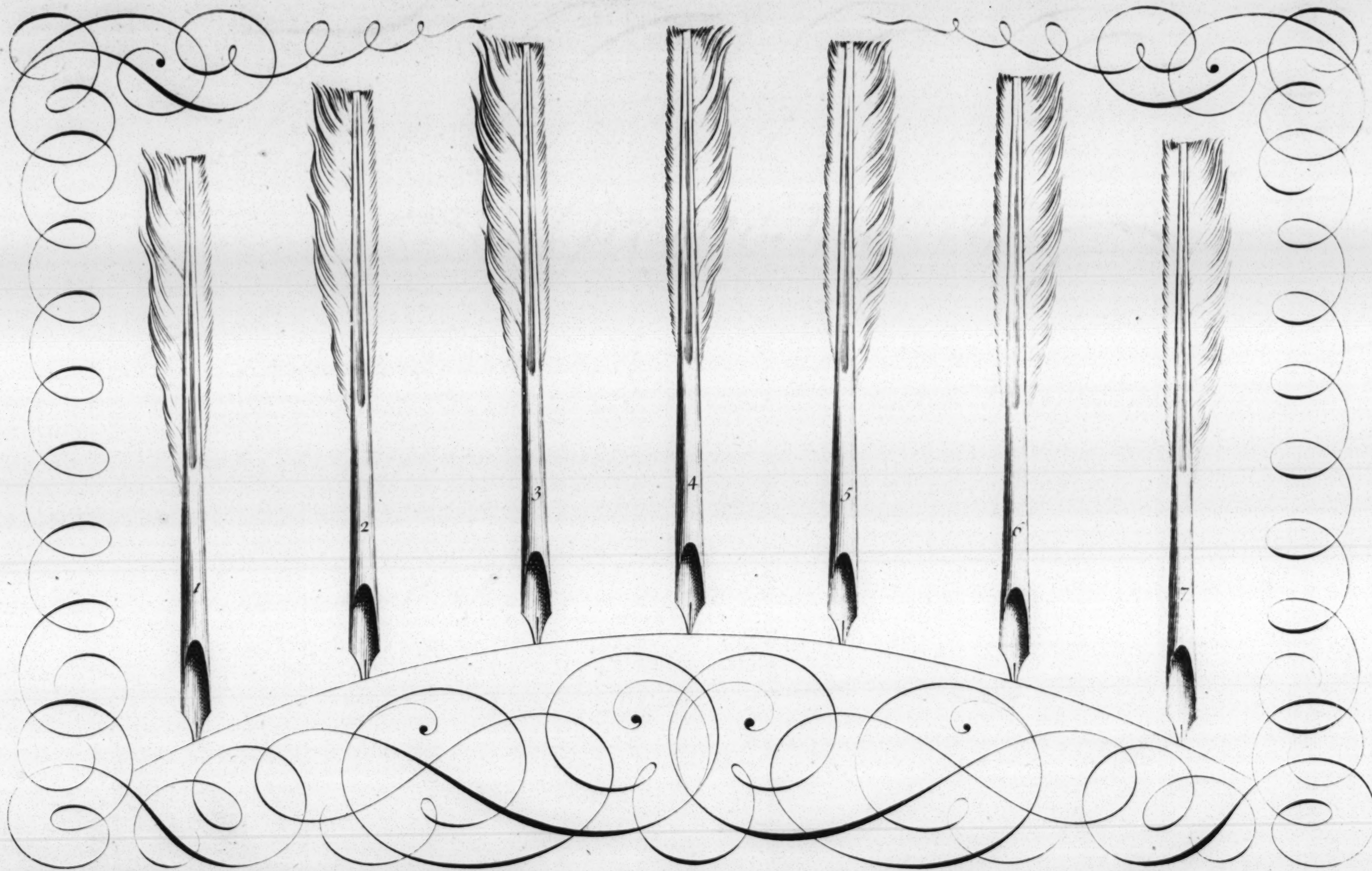
Sixthly, For the large Exemplifying Court, the Nib of the *Pen* must be fashion'd in a perfect Contrariety to that of the Square-Text. The Left Side of the Nib being the shortest, but in all other respects the same. The Set-Chancery the same with the Court, except as before excepted. Vid. Pen 7.

N. B. The *Pen* for Dutch Command of Hand, is the same with that Round Text; and for the English Command the same with the Italian.



Running Letters.

*A. Ag. B. Bl. C. C. D. D. E. Esq. F.
For. G. Gent. H. Hon. I. Jo. K. Kn. L.
L. M. M. N. N. O. O. P. P. Q. Q. R. R. S.
T. T. U. U. V. V. W. W. X. X.
Y. Yc. humble serv. Z. Zouch.
June 30. 1714*



II. The proper Manner of using the PEN for the strong HANDS.

These Hands consisting of Firm and Large Body-Strokes, it is requisite for you not to hold the Pen too far from your Fingers, something more upright than in the Light Hands; since it will give you more Command, especially in those Strokes you make the back of the Pen, as in the ready Performance of the Engrossing, and several Court-Hands you are oblig'd to do. In Writing these Hands, see that your Pen lies Plum on the Paper, touching it in all the Parts of the Nib, whereby the Stroke will have the same Thickness near to that of the Breadth of the Nib of the Pen you write with: And if the Pen is made well, and held Right, the back Strokes will have near the same Thickness with the fore Stroke, which is no small Beauty to the Hand. Take care before, not only to set the Nib right on the Paper at the first; but when you move it from the fore to the back Stroke, see it is in the same Position, otherwise some Strokes will not only want of equal Thickness, but be rough and disproportioned. In these Hands, all Spurs and unnatural Points, which are generally made by the Ignorant, who know not how to make or turn the Pen: Since a Pen made well, held right, and regularly mov'd, will give the Angles such a Smartness, and yet such a smoothness and Firmness of Points, as cannot be made any otherwise, than by the natural Motion and breaking off of the Pen.

BOOKS Publish'd and Sold by the Author and Print-Sellers.

- An Alphabet Book in all the Hands, with great Variety of Capital and Small Letters. Price 2 s.
- A Book of Divine, Moral and Historical Sentences, in Prose and Verse, design'd for the Conduct and Instruction of human Life, and particularly for the Improvement of Youth in good Sense and correct English. Proper for the Use of Writing-Schools. Both done for the Use of the Writing-School in Christ-Hospital. Price 1 s.
- A Striking Book, Entitled, *Penna Volans*; having great Variety of Capitals, Plain and Flourish'd. Done after the French and Dutch Way. Price 1 s.
- The first Part of this Book, call'd *Natural Writing*, containing 28 Folio Plates.
- And shortly will be Publish'd, a Treatise of *Italian Book-keeping* in all its Parts, with great Variety of Practical and useful Instances in the Waste-Book, Journal, and Leidger Entries; the whole being in a neat Pocket Edition.

To my worthy and much esteemed Friend
George Shelley.

I having view'd the following Pieces readily approved them, as being, in my opinion, inferior to none I have seen published, with respect to their Variety, Fulness, or Correctness, and I esteem it an honour done me that my name is thought worthy to be prefix'd to a Performance, which whilst Good Writing obtains its just value, will deservedly live. For every one will be discourag'd from attempting to depreciate a Work, whose Justness will be its own defence, & which, I fear will receive what it does not want, a Foil from these lines of: —

Thy Affectionate Friend,

Powell.

To the Worshipth President & Treasurer and
the Governours of Christ Hospital

May it please yo^rships

In a grateful Sense of yo^r Favours & my Duty, I humbly Dedicate to yo^rships y^e following Sheets, wherein not only y^e first Principles of Writing are imparted for the more ready Instruction of all the Orphans committed to my Care; But by these several forms of Business, those of a brighter Genius may be qualify'd for y^e Service of Merchants, & other distinguish'd Employ^{mt}. And as I'm sensible, that nothing will give yo^rships greater Satisfaction, than y^e Improv^{mt} of the Children, so it was my Principal aim in this undertaking, w^{ch} End that it may duly answer, shall be y^e constant Endeavour of

May 7th
1714.

Y^r most Obedient serv^t
J. Shelley

c e o a b b c a d e f g

h h i i j k k l m r n o o

o p p q q r s t t u u v

w w x x y y z o o

da d b l lb æ g h y db q y q pq uy g lk

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abcdeeffggghijklmnopqrstunxyz ambmcndemmmingumhunvfmghmkl

llbbcdddhhikkllbokkfffllbhh aabbceddefggghijklmnopqrstttun

lh ry ry n my y ro æ v ai d tt æ d iiii ro

Approve not of him, who commends all you say.

Be slow in chusing a friend, slower in changing.

Conceal your wants from y^m who cannot help you.

Deride not Infirmities, nor insult over Miseries.

Envy is always waiting, where virtue flourishes.

Flattering friends are worse than open Enemies.

Great Receipts render us liable to great Accompts.

Humility makes great men twice Honourable.

It is better to take many Injuries yⁿ to give one.

Knowledge of our Selves requires great penetracon

Laziness is commonly punish'd with Poverty.

Make not a jest at another mans Infirmity.

Neither praise nor dispraise yo^r Self, your Actions serve.

One Ounce of Discretion is more worth yⁿ a Pound of wit.

Pain wastes the Body as pleasures do y^r Understanding.

Questions of great moment require deliberate Answers.

Rely not on another for what you can do your Self.

Security is commonly the forerunner of great Calamity.

They who are unwilling to mend hate to be instructed.

Vulgar Persons generally form a wrong Judgment.

Whoever looks not before will soon find himself behind.

Benophon commended Heroic and Virtuous Exercises.

You cannot expect Glory but in the way of Virtue &c.

Zeal for Religion cannot warrant cruelty & revenge.

Anger may repast with thee for an hour;
but not repose with thee for a night: y^e
Continuance of Anger is hatred, but
the Continuance of hatred turns to
malice: y^e anger is not warrantable
y^e lasts long.

Bonne aventure de Mommiraumont St.
vous plaira payer par cette premiere
des change au. S^{de} Nouraincurval ou
ordre la. Sem de cinq mil Livres d'aleur &c

Shelley.

As from an immaculate Fountain, by
reason of an impure passage, unwholesome
water may proceed, so many persons, who
are Endow'd with excellent parts, by thier
having correspondence & communication
with profane persons, frequently degener-
ate, and become scandalously obscene.

Among the innumerable inventions of
Mankind, there is none more admirable &
convenient than Writing, by which a person,
may delineate his thoughts, describe his very
conceptions, communicate his mind with-
out speaking, and correspond with a friend
at a thousand miles distance.

Decency is to be observed in all our actions, but especially
in our Discourse, where we are to consider how far our
Discourse may be entertaining, but as we could find
a time when to begin, so we should learn when to leave
off.

Behave your self as warily in your Study, as
in the Street. If your publick Actions have an
hundred witnesses, your private have a thousand:
the World generally look but upon your Actions, but
your Conscience looks into them, and is acquainted
with the motives that produced them: for the World
may sometimes excuse and acquit you, when
your Conscience is accusing and condemning you.

Various Forms of Shopkeepers and Trades mens Bills.

Bills made on Buying of Wares.

A Woollen Drapers Bill.

Bought of Samuel Simmonds, Janua^y 7 1712

9 Yards of fine mixt Cloth	at 19: =	£ .. 8 11 -
7 Yards of Super fine Spanish	at 22: 6	£ .. 7 17 .6
13 Yards of Silver Grey Cloth	at 15: 6	£ .. 10 .1 .6
8 Yards of Scarlet in Grain	at 32: 8	£ .. 13 .1 .4
		£ 39 11 .4

A Milliners Bill.

Bought of Thomas Dummer March 16 1712

22 Yards of Flowerd Ribbon	at 4: 7	£ .. 5 - 10
10 Sarsnet Hoods white	at 5: 6	£ .. 2 15 -
14 Pair of Roman Gloves	at 10: 6	£ .. 7 .7 -
2 Laced suits for the Head	at 36: 8	£ .. 3 13 .4
		£ 18 16 2

If all the mony is imediatey Paid write viz^t

Reciev'd Mar 16 1712 of M^r Samuel Conway y^e Sume
of eighteen pounds sixteen Shillings in full for the use
of my Master Thomas Dummer p^r Drayner

Bills given to Persons on Book Debts.

A Mercers Bill.

1711 M^r Samuel Newman D^r

Apr 4 To 17 1/2 Yards of Silk	at 16: 9	£ 14 13 .1
7 To 12 Yards of Geneva velvet	at 25: 8	£ 15 .8 -
May 16 To 12 Ells of Sattenease	at 9: -	£ .. 5 .8 -
July 2 To 10 Yards of Lutestring	at 6: 6	£ .. 3 .5 -
		£ 38 14 1

A Linen Drapers Bill.

1711 The Honourable the Lady Gay D^r

Sept 2 To 16 Ells of Perlas	at 1: 9	£ .. 1 .8 -
11 To 25 Ells of Holland	at 4: 7	£ .. 5 14 .7
Oct 9 To 32 Ells of Muslin	at 6: 11	£ 11 .1 .4
16 To 18 Ells of Damask	at 4: 8	£ .. 4 .4 -
		£ 22 7 11

But if part of the mony is Paid write as follows.

Reciev'd November 16 1712 of the Hon^{ble} y^e Lady Gay
y^e Sume of sixteen Pounds ten Shillings in part of this
Bill for the use of mye Master James Turner p^r J. Palmer

London June 10. 1711. x 2000

At V^y pay this my first Bill of Exc^a unto M^r Carleton Vanhove
or Order two thousand Guilders Bance for value Reciev^d of M^r
George Bickham and place it to Acc^t of
To M^r Charles Ran Amsterdam.

Y^r Real Friend
J. M. C.

Sir

London June 16. 1711.

The Import of this is to desire you to send per next Opportunity y^e
following Goods viz 3 Bagg^s of Galles & 5 Barrels of Indice y^e Ballance
of my last Acc^t being sixty nine Pound I have herein enclosed a
Bill of Exc^a 10 Days sight payable by M^r Sam^l Crake Merch
to whom I have given Advice. Let your price as low as you can, and
When you expect your money for this parcel draw your Bill
on me, and it shall Recieve due Honour from

Y^r Loving Friend
B. C.

Novemb^r 17. 1711.

Reciev^d then of M^r William Smeaton the summe of
ninety six Pounds in full for Principal & Interest of
a Bond bearing date the 7th of August 1710 p^r me.

£ 96:— M. Snat

Devizes January 27. 1712.

At sight pay unto M^r Edw^d Cox or Order twenty
Pounds without any further Advice from

To M^r Sam^l Crake Merch. Your very hum^l serv^t
A. Ball

Sir

London June 27. 1711.

My Master Reciev^d y^e Letter of the 10 instant with y^e Bill of Exc^a
enclosed: I have ship^d on Board y^e Dolphin of Even James Nix M^r
y^e Goods you writ for Markt and V^y as per Margent: The Bill of
Lading is herein enclosed & y^e Bill of Parcels is under writ. my M^r
& his partner are both out of Town & therefore I have taken care
to please you that you have further Occasion for in our way do
but signify y^e Order & it shall be Diligently performed by

Y^r most Obedient serv^t
B. C.

I Promise to pay to M^r Samuel Shurmandine or
Order the summe of one hundred & six pounds on
demand Witness my hand February 29. 1712.

£ 106:— A. Dent

Honoured Father, Kensington, June 10
In Obedience to your command I send this to inform you what
Advances I have made in my Writing, I find now by Experience,
y^e to write a bold free hand correctly requires no Small Care & Appli-
cation. But this is no discouragem^t to me. Since you have frequently
told me, That to write a good hand would be more servicable to my
Designs, than any other Learning; w^{ch} if I attain I perswade myself
you Expect no more from
Y^r most Dutifull Son,
W^m. Pearson

Loving Son, London, June 12 1712
I am well pleas'd wth y^e performance in Writing, & for your
Encouragm^t have sent you the enclosed by Thomas, pray be
Dutifull to y^e Mast^r, Respectf^l to y^e Family, Be sparing in y^e
Expences, Love neatness, Forbear ill Language, Abhor Lying, &
have no Society wth vitious boys, Se you omit not y^e Prayers,
Morning nor Evening, & you shall have all Encouragm^t from
Y^r most affectionate Father,
G. Pearson

Dear Sister London, Aprill 30. 1712
It was with Pleasure I receiv'd my Fathers command to Enquire
after y^e health, You had not been many days in the Country before
I was deeply sensible of the loss of y^e Company, yet when I consider
how advantageous it may be for your Constitution, I can freely
deny my self y^e happiness. Pray let us hear how affairs go in the
Country, & you may expect in return w^h happens in y^e City from
Y^r Ever loving Brother,
Benjaⁿ Small

Loving Brother, Berthampton, May 7. 1712
You cannot be more sensible of the loss of my conversation than
I am of yours. The want of which makes the Country less, something
of its entertaining prospect. I hope y^e next Post will bring me the
welcome news if you have leave to visit me, w^h will very much add
to my other enjoym^t. I please my self in the belief you would be glad
to see, Dearest Brother, Y^r most affectionate Sister
R. Small

Regina et Princeps rerum omnium praestantissi-
ma est Virtus: cui reliqua omnia, si suo velint
officio defungi, ancillari oportet. Virtutem vero,
pietatem in Deum et homines, cultum Dei et se.

Paris April 16.
1712.
I have wth the honour of yours of the 28 pas-
sado your Remittances for my Accompt of 1795 Crowns
upon Gammault & 1673. Crowns upon Les Hammeaux
They are Accepted & yo^r Acco^t is Credited. I have also got
Acceptance of that for yo^r Accompt of 3747 Crowns on
Vaumainveau & Company. At it's time you shall
have Credit. I send you back protested for non Accepta^{ce}
that of 1347. Crowns upon Les Maunins. That upon
M^r Timmaix is Accepted & shall be Delivered to the
Bearer of the second. I have honour'd yo^r Draughts of
7500. Crowns to y^e Order of Bauvaix & am.

Paris
S. Cox.

Always put more Confidence in those who have
oblig'd you, than in those you have gratify'd:
For the former are more likely to do you great
kindness than the latter, having given proof
before.

To M^r Benson. To M^r Danson. To M^r Fanner.
 These London. in Norwich,
 To M^r Fanner. To M^r Kennet. To M^r L Milner.
 London. These Amsterdam.

London January 1 Anno 1712
 Cash L^{rs} L. s. d.

To Ballance	261.15.6
To Orlando Vincent Rec ^d of James Wix p ^r his Order	176.7.2
To Samuel Smart Rec ^d of Will ^m for p ^r Billon him	96.12.7
To Jeremiah Grimes Rec ^d of The Orm y Carrier	75.9.3
To Thomas Symens Rec ^d 154 p ^r of s ^r of Sevil at 4.6	34.13. —
	<u>644.17.6</u>

London January June 1712
 L^{rs} Contra C^{ts} L. s. d.

4 By Adam Guy	P ^o Jere Wells p ^r his ord ^r	127.6.2
12 By Benj Carr	P ^o Sam Barnes draught on me	100 — —
31 By House Expences	P ^o this Month	18.7.5
By Charges of Merchandize this Month		5.13.4
R By Ballance carried to next Month Feb 2 ^d		393.10.7
		<u>644.17.6</u>

To M^r Owen. To M^r Duant. To M^r Smart.
 Rotterdam. Bristol. These
 To M^r Tholenge. To M^r Berxes. To M^r Touch.
 These Exeter. York.

Numeration Table.

*Sapientissimus vita nostra
magister, nempe & autor, unicus^m
dedit ad vivendum documentū,
ut Amemus, gnarus vitam no-
stram, Si amemus, fore felicissi-
mam*

Addition of mony.

*To the Hon^{ble} the Court of Directors
of the united East-India Comp^y
Sheweth *The Humble Petition of Edw^d Simons*
That yo^r Petitioner having been Educated in Writing &c
is desirous to serve yo^r Honours as a Writer in India
Most humbly prays he may be Admitted into yo^r Service,
and is ready to give such security as yo^r Honours do Require
*And yo^r Petitioner shall ever pray &c.**

Subtraction

*Industry argues an ingenious
and generous disposition of a
Soul by persuing things in y^e
fairest way, disdaining to en-
joy the fruits of others Labour, &c*

Multiplication Table.

Division

Reduction of MONY.



JOHN SMITH
WRITING MASTER
IN LONDON.

To my Honoured Master,

Mr John Smith Penman in London.

I gladly embrace y^e Opportunity of Publishing to y^e World, y^e Sense I have of my Obligations to You; —
I esteem it my peculiar happiness that I receiv'd y^e benefit of y^e Instruction; & none can fail of Success
in this Art, who has taken y^e first Rudiments of it from so great a Master. For as none was ever more
free in communicating what they knew, than y^e Self, so none was ever more Generous in Encouraging any
Improvements, or Happier in the Method of instructing. And I presume that after these advanta-
ges, none will take offence at my acknowledging, that y^e just Ambition of following y^e Example,
has prompted me to Performances of y^e Nature, or to any advances I may possibly HAVE
made in the Art of Writing; & therefore I have subscrib'd this to y^e Name as a testimony of y^e
Gratitude of him who is —

with real respect;

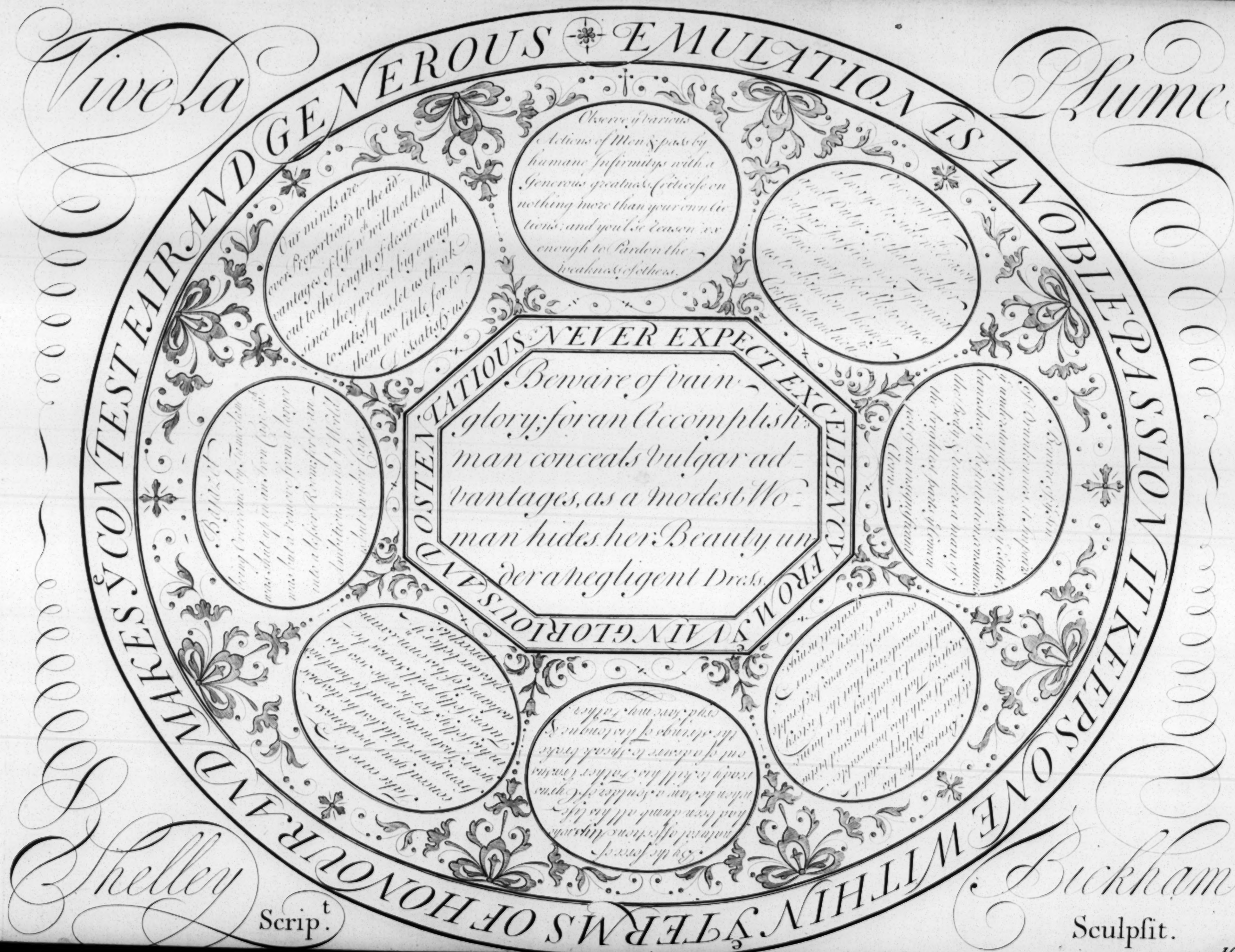
Christ's Hospit:^{ll}

Octo. 30

Anno 1712

Y^r most Obed. & Obliged serv^t
G. Shelley.

Nec qui primum hac nuncupavere bona. Sic de illis
senserunt, ut nunc vulgus quod veros illos ac
naturales. Significatu' corripit, unde et rerum
estimationes mutatae sunt, sic enim sunt intel-
ligenda haec quatenus censentur Bona. Divitiae
sunt non gemmae, aut metalla non magnifica;
Aedificia vel suppellex instructa, sed non iis &c.



Vive la

Shelley

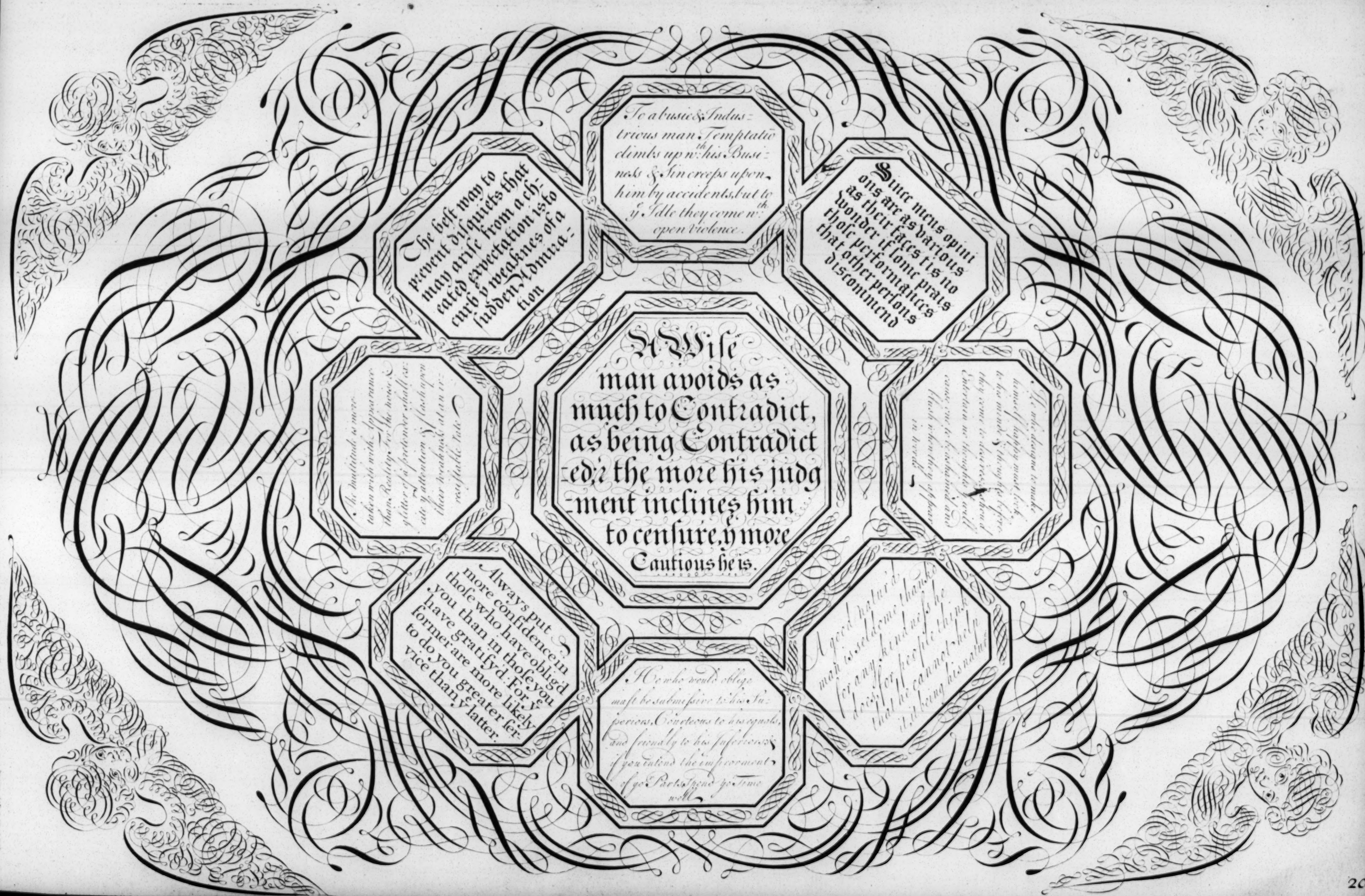
GENEROUS EMULATION IS AN OBLE PASSION IT KEEPS ONE WITHIN TERMS OF HONOUR AND MAKES Y CONTEST FAIR

NEVER EXPECT EXCELLENCY FROM VAIN GLORIOUS AND OSTENTATIOUS

Buckham

Script.

Sculpsit.



To a basic & Indus-
trious man. Temptatio
climbs up wth his Busi-
ness & Sin creeps upon
him by accidents, but to
y^e Idle they come wth
open violence.

Since mens opini-
ons are as various
as their faces tis no
wonder if some praise
those performers
that other persons
discommend

A Wise
man avoids as
much to Contradict,
as being Contradict-
ed: the more his judg-
ment inclines him
to censure, y^e more
Cautious he is.

It is not dangerous to make
himself happy, but to make
his friends & the people
happy. For if they are
content, we shall be
content too. For if we
are not content, we shall
be troubled.

A good natured
man is welcome thanks
for any kind of help
that he cannot think
it being his nature

He who would oblige
must be submissive to his su-
periors, courteous to his equals,
and friendly to his inferiours.
If you intend the improvement
of y^e Church, y^e more y^e will

Always put
more confidence in
those who have oblig'd
you than in those you
have gratify'd. For y^e
former are more likely
to do you greater ser-
vice than y^e latter.

The multitude is more
taken with words, than
with reality. For the more
glitter of a pedler's shop, the
more y^e attention of his
customers is drawn to
him.

	1 2 3 4 5 6 7 8 9 0 1 2 3 4 5 6 7 8 9 0 1 2 3 4																
12	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	24
13	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	25
14	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	26
15	4	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	27
16	5	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	28
17	6	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	29
18	7	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	30
19	8	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	31
20	9	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	32
21	0	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	33
22	1	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	34
23	2	3	4	5	6	7	8	9	0	1	2	3	4	5	6	7	35
	9 8 7 6 5 4 3 2 1 3 5 2 6 4 5 6 4 2 0 9												Shelley.	21			

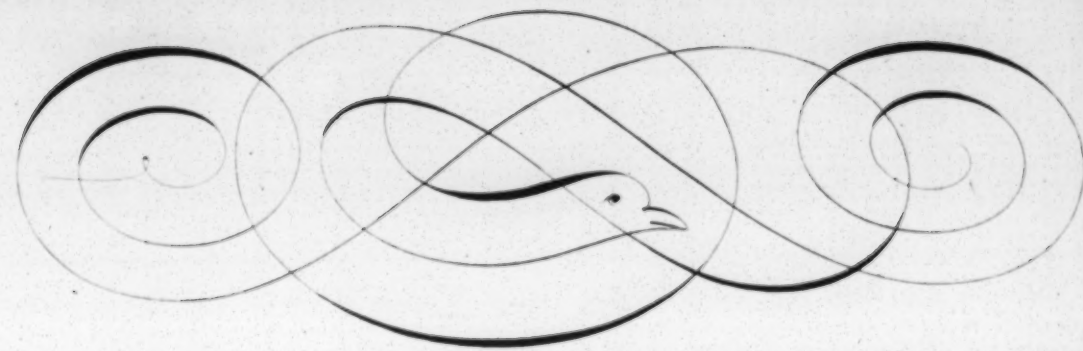
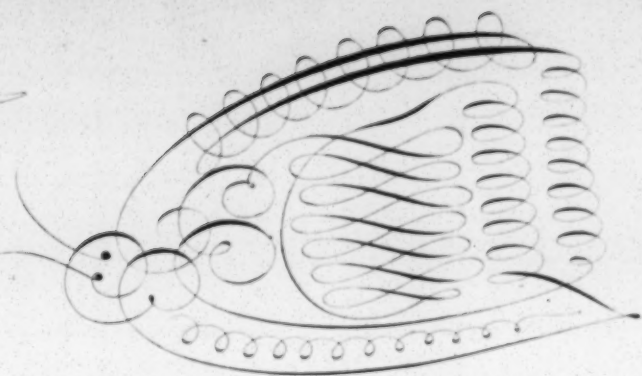
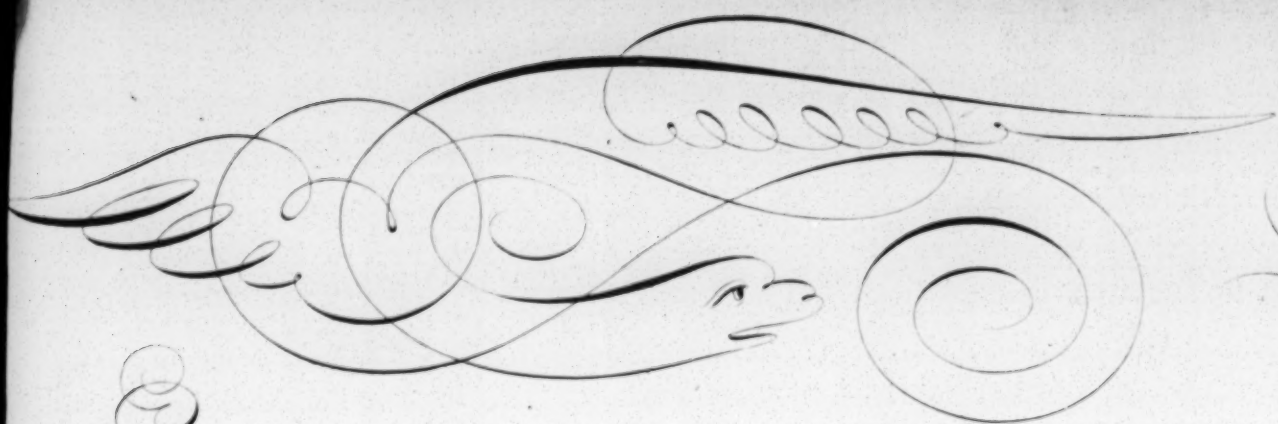
Decr 27 1712.

Dear Daughter,

It is a great Satisfaction to me, to reflect on that dutifull Behaviour, wherewith you have hitherto
demanded yo^r Self in Compliance to my Directions, & particularly that by yo^r Industry you have made such
extraordinary Improvement in those necessary Accomplishments of Writing & Arith^m which will always dis-
tinguish you among those of yo^r own Sex. And since Learning joined wth Virtue makes y^e brightest Figure,
I shall give you a few Words of Advice upon y^e Subject. First then, since Religion is y^e great Refiner of
Reason & y^e Improver of Morality, be Devout & Steady in y^e Profession of it. Attend constantly on the
publick Services of the Church wth Serenity & Evenness of Temper. Let yo^r Devotions be neither careless nor
affected: & if you may obtain y^e Divine Blessing, let this, like all other Duties, be free & unconstrained.
Be watchfull against Temptations: for they soon fall who are not guarded wth Caution. In yo^r Conversation
be modest, courteous to all, familiar wth few, and intimate but with one. Be not haughty in Spirit: nor too
superior in words, nor stiff in yo^r Deportment. Be neither too reserved, nor yet too free: but tis more safe to
incline to y^e former, than to y^e latter. Never applaud yo^r Self, nor seem much affected wth w^h you say or do. In
your Expences be frugal, & Study y^e Art of laying out yo^r Money wisely, ever keeping a mean betwixt a nig-
gardly Thriftiness & a lavish profuseness. And as you should be always frugal for a good end, never be ge-
nerous for a bad one: for Generosity wrong plac'd becomes a Vice. I have many more things to say, but that the
Prolixity of my Letter may be no Burthen to your Memory, I shall conclude with assuring you that yo^r
happiness is the great Concern of

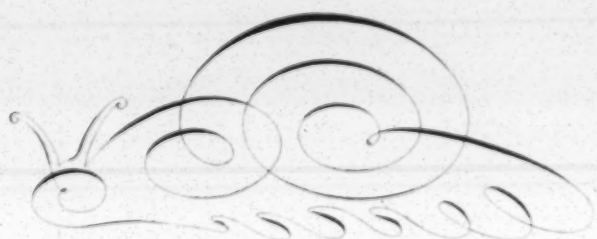
Your most affectionate father
W. Wallis.

Of
Religion.
Conversation.
Expences.



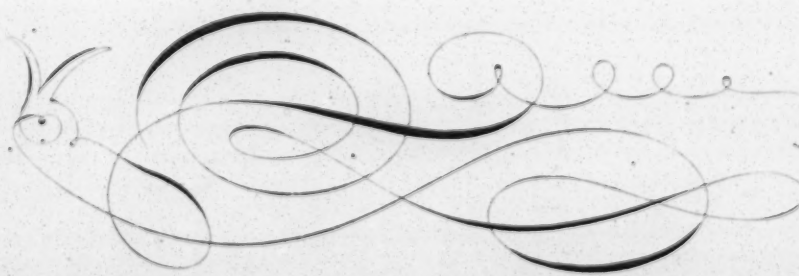
Envious Persons are generally ungratefull, mean, proud, impotent, and malicious: they lye under a double misfortune: common calamity & common Blessings fall heavy on them: Nature gives a share in the one, & their ill nature in the other: & so have their own troubles & their neighbours to disturb them.

Some People, like beggars, are willing to dissemble their ability, and charge their sloth on their impotence: whereas if they would rouse their spirits, and awaken their vigour, they may, probably in a very short time, command y^e force of nature: reduce their business to y^e Act of Clock work, & make it goe of its own accord.



Money is the Miser's God, which he salutes at an humble Distance, and dares not be too Familiar with. When a Bond or a Mortgage fails, there is nothing can support his Spirits, or keep him within the compass of Decency. How passionately does he lament over the Parchment carcass when y^e soul of the security is departed: his humour and his face is put into mourning, and so would his person, were it not for the Charge.

Hope is an active and vigorous Principle: tis furnish'd with light and heat to advise and Execute: It sets the Dead and Heart at work, and animates a man to do his utmost: 'Tis sometimes so, sprightly and Rewarding a Quality, that the Pleasure of Expectation, does exceed that of fruition. It often refines upon the Richness of Nature, and paints beyond the Life, and when Reality is catch'd by the Imagination, Success is a kind of a Disappointment, and to hope is better than to have.



c e e o o a q q l l l b l h h k l b s s s s s t i t
o o o o o e e d d e e e q q g g r s v v p v

S A b c c c d d e f f f g g h i k l

isdain not yo^r Inferior,
tho' pooz; Sinte he may be your
Superior in wisdom, and the
noble endowments of mind.

M n n o o p q r s s t v u w x x y z

p p p p i n m m m m m w t t t o' t t x x z
a b t d d e f g h i k l m n o p q r s t u w x y



A B C D E F G H I J K L M N O P Q R S T U V X Y Z e

Imitation is a noble Passion,
and makes the contest for glory
fair and generous, as it strives to
exalt by raising itself, not depressing
others.

Ineffectness is to the mind what a good
men is to the body; without which y^e best
limb'd and finest complexion'd person may
be very disagreeable, it has a state above it.

Popular applause may blow up, and mount up-
ward, the bubble of a vainglorious mind, till it burst in
the air, and vanish; but a wise man builds on Virtue.

Indeavour to make your fortune as well as you
can, and then be content it is no worse: and if it be
not so good, as you could wish, be thankful that
it is not so bad, as it might have been. p m q u x y z

Industry argues an ingenious and generous disposition
of Soul, by pursuing things in the fairest way; for it dis-
dains to enjoy the fruit of other mens Labours, with-
out deserving them, or requiting them generously for 'em.

a b c d e f g h i k l m n o p q r s t u v x y z æ f

A B C D E F G H I J K L M N O P Q R S T U V X Y Z

Imulation is a noble Passion,
and makes the contest for glory
fair and generous, as it strives to
excel by raising itself, not depressing
others.

Meebleness is to the mind, what a good
men is to the body; without which y^e best
limb'd and finest complexion'd person may
be very disagreeable, it has a state above it.

Popular applause may blow up, and mount up-
ward, the bubble of a vainglorious mind, till it burst in
the air, and vanish; but a wise man builds on Virtue.

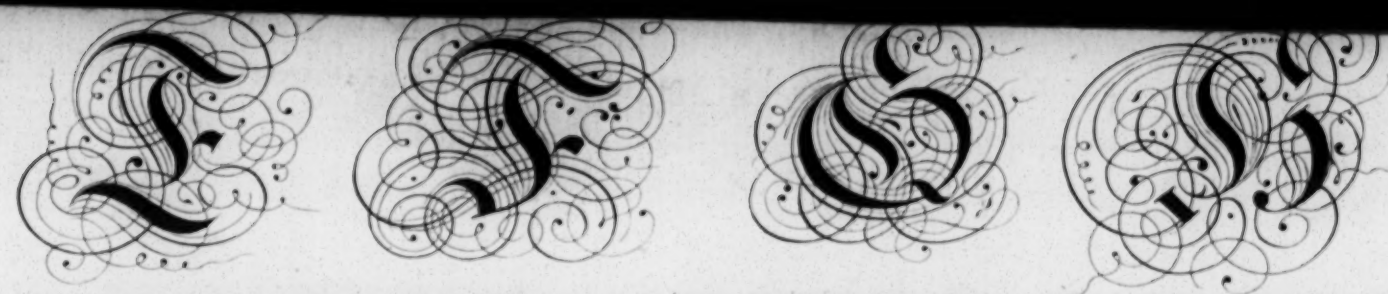
Endeavour to make your fortune as well as you
can, and then be content it is no worse: and if it be
not so good, as you could wish, be thankful that
it is not so bad, as it might have been. p m q u x y z

Industry argues an ingenious and generous disposition
of soul, by pursuing things in the fairest way; for it dis-
dains to enjoy the fruit of other mens labours, with-
out deserving them, or requiting them generously for em.

a b c d e f g h i k l m n o p q r s t u v x y z æ ff



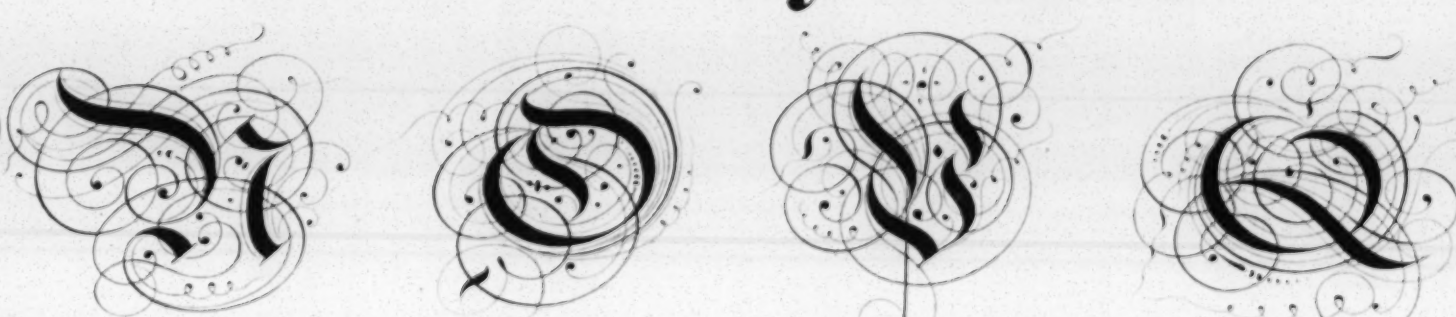
caabbccoddceffocagfhh
 -uikkllmmnnnooooo
 rrrrrccqqrsssttrrrrr
 Great sins soon destroy



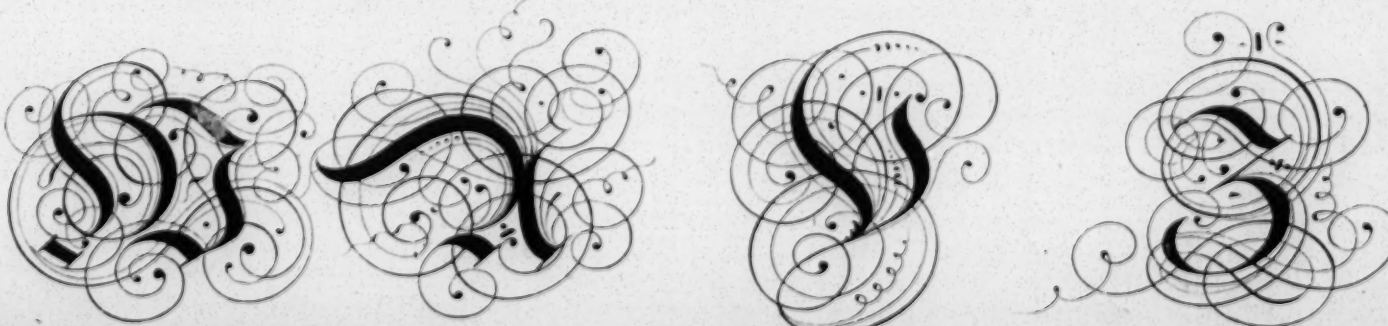
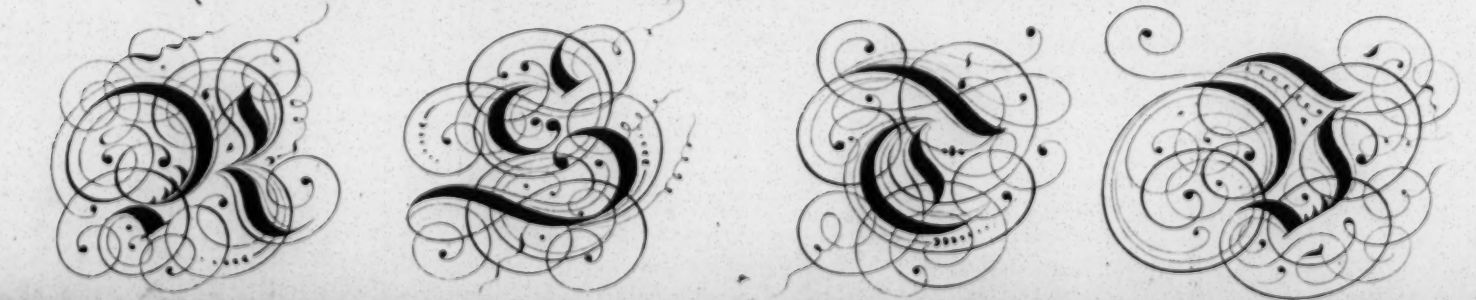
ABCDEFGHIJKLMN
 OPQRSTUVWXYZ.
 abcdefghijklmnopqr
 rstuvwxyz & ct.



A B C D E F G H I J K L M
 N O P Q R S T U V W X Y Z.
 a b c d e f g h i j k l m n o p q
 r s t u v w x y z & ct.



ABCDEFGHIJKLMN OPQRSTUVWXYZ.
 abcdefghijklmnopqrstuvw xyz & ct
VIVE LA PLUME.
Glory's a great Incitement to worthy Actions.



Sea congeals the Spirits, &
disables from noble enterprizes,
which hope & courage executes.

Great men have a preheminance
above us in every thing, are the
first that find their own griefs &c.

Nothing is dear that is of necessity, things
of ordinary use being always reasonable,
there being as many sellers as buyers. &c.

Mens passions operate variously,
according as they are more or less recti-
fied, and swayed by Reason & Judgment.

The first step to Knowledge and Vertue ^{ch}
is Resolution and Industry, without w^{ch}
no man Obtains any thing truly good.

o a l b c d e f o g s h i l k m n o p q r s s t u v w h w x y z.

Gentle and prudent Reply to
indecent and scurrilous Lan-
guage. is the most severe, tho'
innocent Revenge. *hstffll*,::.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ.

Labour not only to know what you ought, but
to practise what you know; and be careful to
make others Better by your Good Counsel; or at
least, not to make them Worse by your Example.

abcdefghijklmnopqrstuvwxyz*hstffll*,::?!()

*S*hellen

abcdefghijklmnopqrstuvwxyz & *hstffll*,::?!()

Money is the Miser's God, which he Salutes at an humble Distance, and dares not be too Fami-
liar with: When a Bond or Mortgage fails, there is nothing can support his Spirits, or keep
him within the compass of Decency: How passionately do's he Lament over the Parchment
Carcase, when the Soul of the Security is departed: his Humour, and Face is put into Mourning;
and so would the rest of his Person, were it not for the Charge.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ.

scripsit

abcdefghijklmnopqrstuvwxyz & *hstffll*,::?!()

By Industry we are Redeem'd from the Molestations of
Idleness, which is the most Tedious and Irksome thing in
the World; wrecking our Souls with anxious Suspence, and
perplexing Distraction.

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ.

*To say, God cannot govern the World, is to suppose him
to have created Witnesses of his own Imperfection; and
to say, God can, and does not govern the World, is to
make his Ability to be vain; Both which are absurd.*

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ.

A B C D E F G H I J K L M N O P Q R S T U V W X Y Z

Aa Bb Cc Dd Ee Ff Gg
 Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr
 Ss Tt Uu Vv Ww Xx Yy Zz

Edwardus filius Regis Anglorum testatoris voluit et ordinavit
 de iure suo proprio Robertum filium suum legitimum et heredem suum
 in tota et integra re sua et in omnibus et singulis rebus suis

cum deus et gratia magno spiritum sanctum et hinc Regem fidei defensor
 et hinc Regem fidei defensor et hinc Regem fidei defensor
 et hinc Regem fidei defensor et hinc Regem fidei defensor

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm Nn Oo Pp Qq Rr
 Ss Tt Uu Vv Ww Xx Yy Zz



On Fancy.

FANCY! Thou busie *Offspring* of the Mind ;
Thou roving, ranging Rambler, unconfin'd :
Pleasing, displeasing, aping, marring, making ;
Oft Right for Wrong, and Wrong for Right mistaking.
Restless your self; won't let poor ME alone ;
Thou something, nothing, any thing in One.

